

SQUARE DANCING

JULY, 1971

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THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order

AMERICAN
SQUARE
DANCE
SOCIETY

MANNING AND NITA SMITH
(see page 15)

The Itineraries Are Ready

FOR THE FIRST SQUARE DANCER'S SAFARI to AFRICA

Just imagine yourself in the company of other square dancers as you fly from New York on March 7, 1972 for the heart of the Big Game Country. First you'll fly to Brussels, with some time to unwind a bit before flying on to South Africa. You'll visit Johannesburg and Pretoria and then take off for a flight to Victoria Falls, a stop at Salisbury, Rhodesia, then on to Nairobi. For the next fantastic experience you will travel in your Land Rover watching elephants, water buffalo, rhinoceros, apes, lions, cheetah, leopards, etc., and etc. as you cover much of the area, even including the Serengeti and finally a view of snow-capped Mt. Kilimanjaro. Of course, there's much more and it's all described in the illustrated itinerary. Your tour escorts, Don and Marie Armstrong and the American Square Dance Workshop invite you to write for your copy. The amazing low price for this all-inclusive tour will astound you!



The American Square Dance Workshop
462 No. Robertson Boulevard, Los Angeles 90048



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have been having some wonderful square dancing in our area and square dancing seems to be on the upswing again. We've done a lot of different things here in town ... but the one thing we do each month that is most rewarding is going to the nursing homes in our local area and giving of our time to the senior citizens of our community. There is no cure for them like this. There is a great spark of home enjoyment and a longing memory of the past held here and too, I feel that it helps square dancing.

Bob Bennett
Valdosta, Georgia

Dear Editor:

Our introduction to square dancing has been a pleasant one. Our instructor, Osa Mathews started us off in a manner which made square dancing attractive as well as a challenge. Our class was made up of senior citizens and in my

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humble opinion we seniors don't learn as fast and our reflexes have slowed some. This kind of material brings out the best in an instructor. I'm sure there were times when Osa felt like chucking the whole thing. Had it not been for
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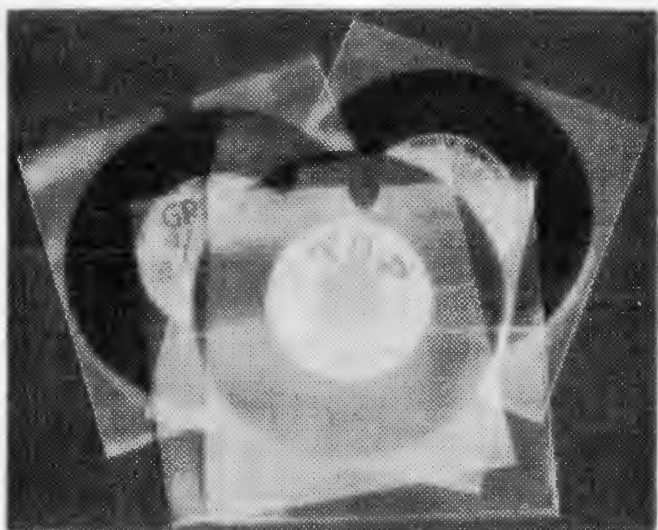
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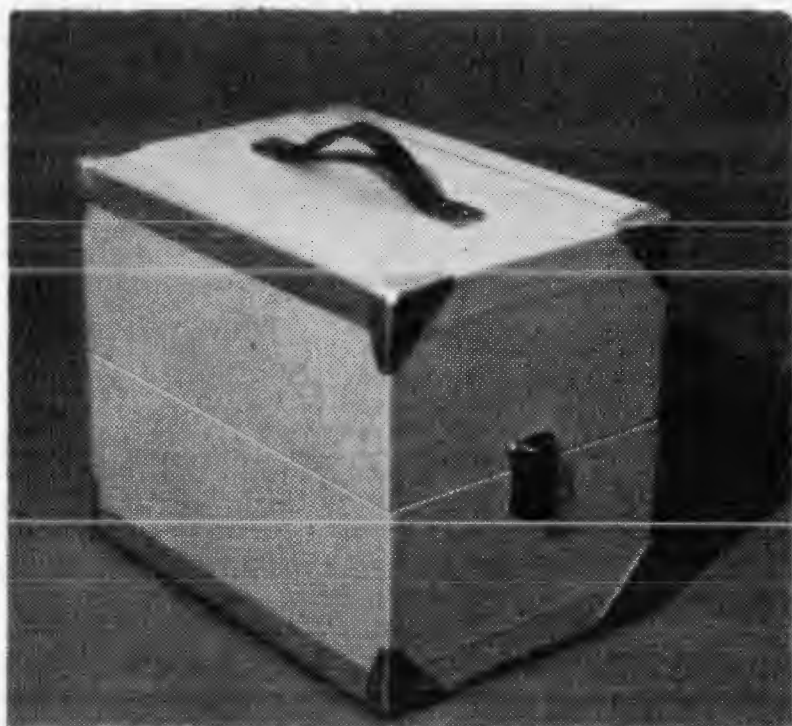
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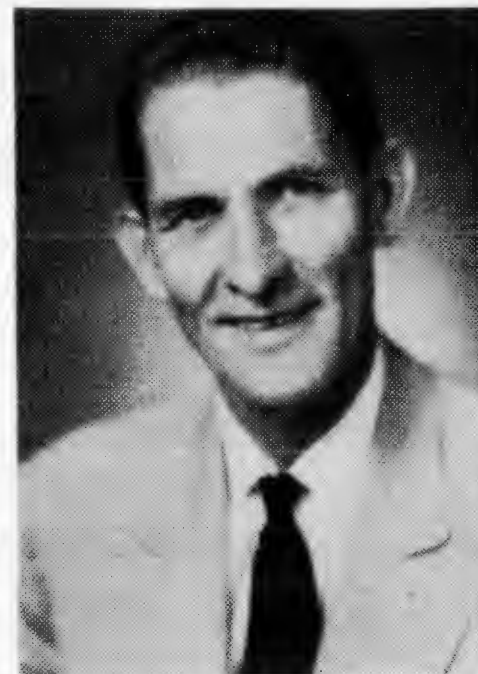


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RED HOT

Line

ED GILMORE of Yucaipa, California passed away June 7, 1971. Speaking of Ed, Dorothy Shaw had this to say: "Of all the people who have continued to work with square dancing over a long period of time, Ed has stood at the top for steadfastness. With his great gifts of rhythm, music, pattern, and the spoken word, Ed could have amassed a small fortune against this day. He could have been the greatest razzle-dazzle traveling caller of the country. He could have thought up more "new" figures, and more complicated ones, and more "challenge" than any other ten callers put together. His are so many gifts! But he didn't take that line. He stood fast for the beauty of forms perfectly executed to the pattern of music; he stood fast for clarity of design and the execution of the design. He has stood for grace of mind and spirit as well as for the physical grace of movement. It is hard to decide to give people what they ought to have instead of what they think they want. Ed decided to do this and how grateful we all are!" The thoughts expressed so very well in this tribute are echoed by Ed's many friends.



SAMPLE COPIES STILL AVAILABLE: A supply of back issues of this magazine are still available to groups requesting them. Indicate the number of couples in your class or club, be sure to include your name and address, and allow sufficient time for the magazines to reach you. SIOASDS will pay postage and expenses. Send in your request today, we will honor all as long as the supply lasts.

POT POURRI: From all indications the campaign for recognition of square dancing as the National Dance is progressing well. If your area would care to participate in this project contact Mr. John Casey, P. O. Box 722, Los Gatos, California 95030 for information and suggestions as to what you can do to help.....Plans for the observance of Square Dance Week are rolling in many areas with a number of associations and clubs busily obtaining proclamations from governors and mayors of their states and cities.....The last pre-registration count before the National Convention convened in New Orleans was 10,350. It will be interesting to compare this figure with the final count at the conclusion of the National to determine the number of last minute registrations.

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THE FRONTIER DANCE

by Robert Lee Cook, Boulder, Colorado



TO AMERICANS, nothing is quite so romantic as the covered wagon. Whatever else we may venerate—the Minute Man or the Cowboy—foremost in the collective consciousness of our nation are our pioneer forefathers who pointed their wagons west into the great unknown of the American wilderness and formed the first links between the two continental coasts. Packed in the wagons, along with churns and Bibles and dreams, were a number of elements of the American Dance, still far from blossoming into the Frontier Dance, but in sufficient quantity that—between 1841 and 1859—some early seed would be planted and the whole frontier made fallow for what was to follow.

There had been covered wagon migrations in America before, the most notable being those led by Daniel Boone and the journey of Abe Lincoln's parents to Illinois. But these had all been for relatively short distances, and always through country which offered plentiful timber and water and usually, within a few hundred miles, settlements or at least cabins full of neighbors. The emigrations to the Pacific were something far different. In the 200 years between the landing of the Pilgrims and the departure of the first wagon-trains for the Pacific, American man had progressed only a third of the way across the nation, fetching up at the west edge of the Missouri, where the forests suddenly melted to the wide vistas of the treeless Great Plains. Here America had paused, confronted by the great mysterious expanse of geography to the west. It lay waiting out here, known only to a handful of mountain-men, a wilderness of waterless plains,

The Covered Wagon Era

mighty rivers and mountains, terrible deserts, unknown numbers of Indians.

The transcontinental trek would be no easy jaunt for those who chose to try it. Not only must two-thirds of the width of the continent be traversed, but it must be traversed between May (when the prairies greened up with grass for the draft animals) and October (when the Sierras became impassable for the winter). There were no stopping places along the way, no towns, no settlements, not even forts beyond Ft. Laramie and Ft. Bridger. It was enough to scare off anybody, and scare them off it did for several decades.

In 1821 William Becknell had pioneered the beginnings of the Santa Fe Trail from Missouri to New Mexico, and for the next 20 years the large wagons went back and forth, resulting in some cultural importations to Missouri which are often overlooked. Mexican serapes, sombreros, guitars, foods—even a few dance steps—were taken back to Missouri and Arkansas, and, when later California and Oregon trains were to hire drovers, herdsmen, hunters and guides from the labor force in Missouri, some interesting bits of Mexican culture would appear here and there along the way, even in such unlikely places as South Pass, Fort Hall, and the burning deserts of central Nevada.

The Covered Wagon Years lasted only a decade, from 1841 to 1851. By the latter date the trails were so well marked, the route increasingly dotted with settlements and supply points, the maps so well drawn that the westward migration ceased to be pioneering of the genuine sort. Much of the adventure and romance was gone by 1851, and what was left

was merely a long, dusty, arduous journey along ways which had come to be quite familiar to thousands of people. There would be Indian troubles, of course, particularly in the Sixties, and hardship and danger would not entirely vanish; but never after 1851 would the great Trails be quite the same, nor would the Frontier West.

Who were the first people who, beginning in 1841, drove their wagons westward from Missouri? They came mostly from the border states and territories: Missouri, Arkansas, Iowa, Illinois, Ohio, western Kentucky and Tennessee. The really diversified representation, the "all-American" population, would not appear in sizeable numbers until California gold fever struck in 1849. Thus, such records as we have of dances along the California and Oregon Trails must concern dances common to those border states between 1830 and 1851.

References to trail dances are sparse and frustrating. There are many mentions of dances held but scarcely any description of the dances. Occasionally in some journal or letter there is mention of a "quadrille," a "hoedown," a "fandango," or a "waltz," but details regarding patterns, calls or music are sadly lacking. Survival and exploration were more important than dancing, and besides, most of the folks at home knew the dances anyway, so why waste time, effort, and words about familiar things.

In 1876 old Jesse Applegate gave a speech in Oregon, telling about a typical day in the "cow column" (the slower-moving, livestock-driving portion of a wagon train) during the

mid-Forties. Included was a brief description of a dance held at an evening campsite. Brief as it is, it is just about as long as any other surviving dance description: "Before a tent near the river a violin makes lively music, and some youths and maidens have improvised a dance."

George R. Stewart, in his *The California Trail* (New York, 1962), which has to be the best and most definitive book yet written on the covered wagon era, reports that the 1843 Chiles Party, perhaps owing to the presence of some "very handsome young ladies" in another wagon column, paused at Ft. Laramie (eastern Wyoming) to relax and hold dances on two successive evenings. And after the nearly disastrous trip across the deserts west of Great Salt Lake in 1846, the young people of the Leinhard party organized a dance of celebration. Again, no description of the actual dancing other than that it was done to the music of a violin.

1847 was the landmark date for the Frontier Dance, for that was the year of the Mormon migration and the founding of Salt Lake City. Here the dance took root and, except for New Mexico to the south and California far to the west, only here can it be said that a resident or indigenous dance existed on the far western frontier.

Free-for-All In August Bob Cook continues with the Covered Wagon Era. Note that the author is restricting his history to the Plains and Rocky Mountain States, feeling that the dances of Texas and the Pacific States each deserve their own series.



IF ALL THE SPOTS IN THE WORLD where square dancing is being enjoyed were to be laid out on a map, it would be interesting to note how many of these same areas were covered more than adequately by 142 regional square dance publications. This number, of course, does not take into account literally

thousands of club bulletins and association flyers. It does however, include publications of every size and description. Some are obviously printed commercially with fairly large staffs (usually volunteer) of writers, workers, advertising salesmen, etc. Some are reproduced by hand-run mimeograph-type machines. All show

tremendous love, devotion, and dedication. One of the oldest and most ambitious of these area service publications, *The New England Caller*, edited by Charlie Baldwin, is now in its 20th year. Covering the entire upper East Coast seaboard, the magazine enjoys a circulation of more than 6700 copies each month. Along with its detailed directory of square dancing events, it offers at very reasonable rates display space for callers and clubs as well as for manufacturers and suppliers of square dance costumes, etc. Excellent illustrations and editorial comments of value on every phase of the activity embellish each copy.

Cross Trail News, in contrast to *The New England Caller*, changes its editors frequently. Instead of being editorially directed by a group of private owners, it is the sole pride and property of the Vancouver Island Western Square Dance Association. In common with *The New England Caller* it does an excellent job editorially and covers the area in its directory listings, advertisements and news.

Square Dance Journalism frequently succeeds the bounds of areas. *Square Dance* magazine edited by Stan and Cathie Burdick, Sandusky, Ohio, does an excellent job of covering the world scene of square dancing.

The Round Dancer, child of Bud and Lil Knowland, Tucson, Arizona (see Aug. 1971) is an excellent example of a specialized publication dealing with one phase of the vast square dance activity. Excellent sets of callers notes are produced monthly by such organizations as Square Dance Callers Association of Northern California, Square Dance Callers Association of Southern California and by several individuals including Willard Orlich, Jay King, Les Gotcher and Bill Burleson.

Because our special salute this month is directed toward the area publications and the excellent jobs their editors and volunteer staffs are contributing to the activity, we say to them all, "Well done" and list the current publication name and editor as we have it in our files:

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Schellsburg, Penna. 15559

CAMPING SQUARES NEWSLETTER
(Texas)
Joyce Pockrus, Rte. #1, Box 424
Wylie, Texas 75098

CANADIAN DANCERS NEWS
(Ontario)
(Annual Calendar)
974 Brant St., Ottawa 7, Ont., Can.

CAROLINA CALLER
3310 Colin Kelly Drive
Columbia, South Carolina 29204

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Chattanooga Area S/D Assn.
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Hixson, Tenn. 37343

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COUNTRY DANCE AND SONG
(New York)
Country Dance Society
May Gadd, 55 Christopher St.
New York, N.Y. 10014

CROSS TRAIL, THE (Wyo.)
Big Horn Basin S/D Fed.
Julia Achilles, Box 408
Thermopolis, Wyo. 82443

CROSS TRAIL NEWS (B.C.)
Victoria Island Western S/D Assn.
Ted Sparshatt, 244 Fenton Rd.
Victoria, B.C., Canada

CUES 'N' TIPS (D.C. Area)
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Kansas City, Mo. 64129

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Abilene, Texas 79605

FOOTNOTES (Wash.)
Washington S/D Fed.
Bob Kendall, P.O. Box 684
Vancouver, Wash. 98660

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Froliche Tanzer S/D Club
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476 WERL, Germany

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Boulder, Colo. 80302

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Wolf River Callers Assn.
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Menasha, Wisc. 54952

IDAFED TATTLER (Idaho)
Idaho Fed. of S/ & R/D Clubs, Inc.
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Lewiston, Ida. 83501

IDA NEWS
Howard Williams, 407 S. 4th Avenue
Beech Grove, Indiana 46107

IOWA SQUARE & ROUND
DANCE NEWS
Iowa State Fed. of S/ & R/D Clubs
Rudy Jaso, RR 1
Marion, Iowa 52302

KALAMAZOO ASSN.
NEWSLETTER (Mich.)
Kalamazoo Area S/D Assn.
Paul Williams, 5044 Garden Rd.
Portage, Mich. 49081

KOOTENAY SQUARE DANCER (B.C.)
Verlla Karr, Box 113
Trail, B.C., Canada

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NEWSLETTER (Mich.)
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Mrs. Floyd McQueen, 1625 Comfort
St., Lansing, Mich. 48917

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San Francisco, Calif. 94134

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Westwin 12, Manitoba, Canada

MIAMI VALLEY DANCE NEWS (Ohio)
Miami Valley Dance Council
Clarence Thomas, Munic. Bldg.
101 W. 3rd St., Dayton, Ohio 45402

MICHIGAN SQUARE DANCE NEWS
Frank Capon, 517 S. Highland
Dearborn, Michigan 48124

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Sadsburyville, Penna. 19369

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Montana S/D Fed.
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Great Falls, Montana 59403

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DANCE CALLER
Charlie Baldwin, Box NC, Central St.
Norwell, Mass. 02061

NEW MEXICO SQUARE DANCE
ASSN. NEWS NOTES
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Pentitton, B.C., Canada

OKLAHOMA SQUARE & ROUND
DANCE NEWS
Oklahoma State Fed. of S/D Clubs
H. A. Ledbetter, 9524 Village Dr.
Oklahoma City, Okla. 73120

(Please turn to page 61)

Guide to Better Dancing

FEW TERMS IN SQUARE DANCING have come to mean more things than has Sashay. To the traditionalist a sashay is a series of step-close-steps to the right or to the left. Taking one step to each beat of the music and the movement can be a form of gallop. On the other hand, moving to every other beat of the music or to the slower tempo the action becomes fairly deliberate in its side-close-side steps.

Occasionally we have an opportunity to do an old routine that requires us to be in two lines, men in one line, ladies in another (see page 21). In this formation, dancers might expect to step forward, take the two hands of their opposite, and sashay the length of the formation or some times the entire length of the hall.

Sashay partners halfway around is still done with a slide-together, slide-together, slide-together, stop. In the contemporary picture this form has given way to a rollaway with a half sashay which simply means that the lady rolls in front of the man from his right to his left side. Simultaneously the man is most frequently observed simply walking three short steps to the right, stopping on the fourth step in the place just vacated by his partner. It probably doesn't matter too much as far as timing goes which form is used, but from the standpoint of enjoyment and for the simple delight of keeping an old movement alive, the slide-close-slide should at least be tried.

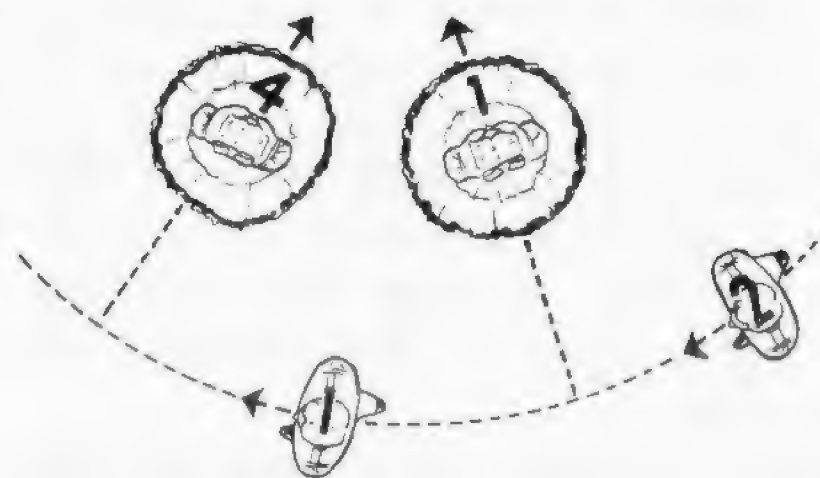
In recent years, one of the delightful sashay figures used many years ago has returned. You'll find it in several contemporary singing calls and consequently as a patter call filler in the repertoire of many callers. A call, Ladies Center and Men Sashay, frequently occurs when the square of dancers with joined hands circles to the left. On the call the ladies move directly to the center of the square. If done to the phrase of music they would move forward, two, three and stop. As the ladies move forward, the men having released their hands continue circling to the left, either using standard square dance walking-sliding steps or reverting to the sashay step just explained.

As each man moves behind the girl who was at his corner spot, the ladies move back following only a slight hesitation in the center, and rejoin the circle. Obviously each man has a new partner and after repeating the movement four times, each dancer returns to the relative starting position in the circle.

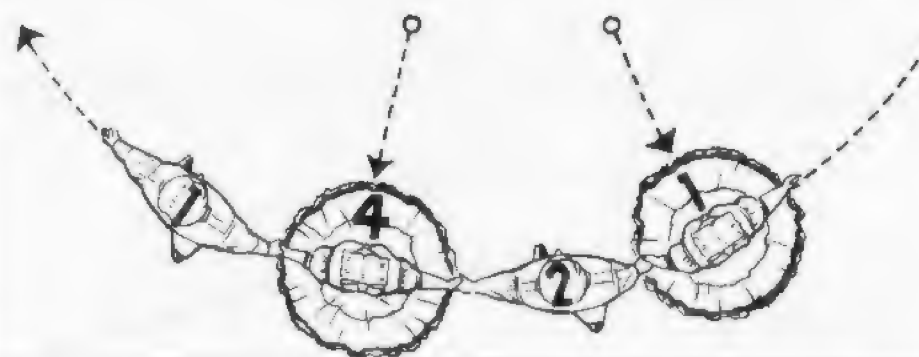
DRILL MATERIAL: Best practice this one with the aid of your caller, for timing is all important.

CONSIDERATE SQUARES

LADIES IN, MEN SASHAY



The ladies leave the circle and move directly to the center of the square as the men move to the left behind them.



The ladies move back to the circumference of the circle once again and rejoin hands. Men walk or slide depending upon the style in the area.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

The Dancers

Walkthru

IDEAS

FROM ONE CLUB

IF YOU EVER GET to Orlando, Florida, on a first or third Saturday, stop in and dance with the Orlo Vista Firehouse Squares. Where do they meet? Where else, but in the Firehouse itself.

Several years ago the firemen sponsored a party which included a one-night-stand of square dancing. They were so enthusiastic about the hobby that they formed a square dance class and eventually an open club. The Firehouse allowed the club to build a large cabinet to store supplies and decorations so everything is right on the premises available for each dance.

Guests, interested in joining the club, are given a printed fact sheet about the group which in humorous, easy reading tells something of the club's requirements. Some of these are: On a rotating basis four couples provide light refreshments for each dance. All club members make an effort to dance with everyone at least once during each evening and to make all guests feel welcome. "We have no official host for this purpose; each member must consider this his duty and privilege at



Paper replicas of the Firehouse are given to visitors as guest badges.

WE CELEBRATE

FREEDOM'S BIRTHDAY!



WINDERMERE AND ORLO VISTA SQUARE DANCE CLUBS

SURE HAVE A BIG TREAT IN STORE . . .

AND YOU'RE INVITED TO JOIN IN THE FUN

WHEN WE SQUARE UP ON JULY FOUR.

THE CLUBS ARE COMBINING FOR A "BANG-UP" DANCE.

AND HAVE TWO "LIVE FIRECRACKERS" . . . OUR JOES!

WHEN CURTIS AND JOHNSON GIVE OUT WITH THE CALLS

THEY'LL KEEP YOU ALL UP ON YOUR TOES.

WE'LL START IN DANCING AROUND ABOUT EIGHT

AT THE ORLO VISTA FIREHOUSE HALL.

NOW YALL BE PREPARED TO DANCE TILL LATE.

'CAUSE WE'RE REALLY GONNA HAVE US A BALL!

IF YALL BRING YOUR SWIM SUITS WE'LL CRANK UP A TRUCK

AND GIVE YOU AN OLE "HOSEDOWNER" SPRAY

AND WE'LL HAVE ROBOT "CC", WITH A LITTLE BIT OF LUCK.

TO MAKE THIS A REAL HOLIDAY.

"SO THE FOURTH OF JULY BE SURE TO COME DOWN"

WINDERMERE AND ORLO VISTA BOTH SAY

"YOU'LL HAVE THE DANCINGEST TIME, & THE EATS WILL AROUND . .

THAT'S THE GOOD OLD SQUARE DANCIN' WAY!"

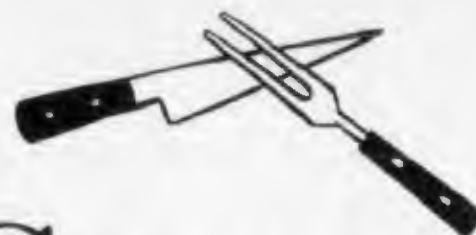
An invitation to a previous Firehouse July 4th party.

every dance." A suggestion box is always out so that members may drop in their ideas, gripes, etc. for the Board to act upon.

A Firehouse Squares tradition is their Coffee Mugs. Each person is given one as he joins the club and he may decorate it as he pleases. These hang on a special rack next to the coffee urn. When several couples join the club at one time, their initiation includes a "mugging ceremony."

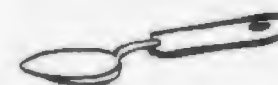
Members say it isn't a requirement, but it helps "a wee bit to be a little crazy" before you join their club. The most important rule they have for membership, however, is to SMILE.

The



The WALKTHRU

Kitchen Committee



A short one-scene tragedy—or is it comedy?—as played by the George Dietsches, new members of the Bonnets & Bows Square Dance Club of Seattle, Washington.

WE OF THE KITCHEN COMMITTEE would like to express our thanks to the wonderful people who helped us and gave such good advice when we were hosts and hostesses of the dance. We are particularly indebted to the people below . . .

To the fellow who recommended we use twelve tea bags for making tea in the small pot, we are indebted. We found the tea not only kept people awake and on their toes, but we were able to bottle the tannic acid as a home remedy.

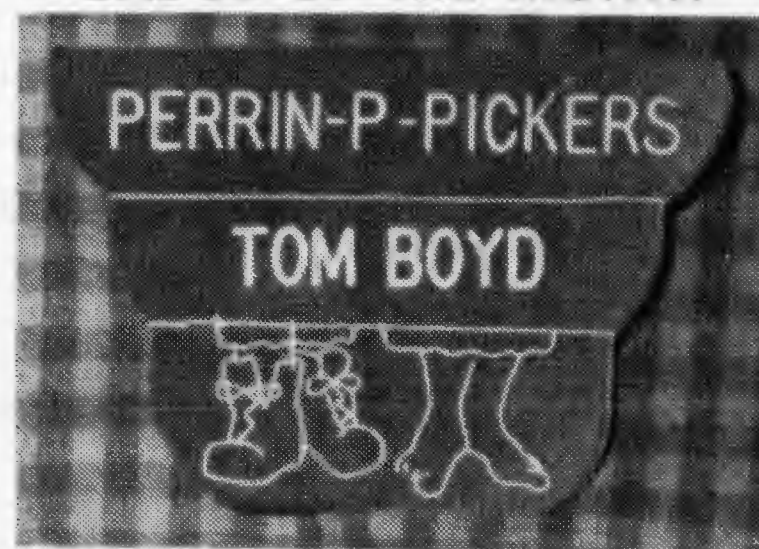
To the fellow who recommended we take out the grounds from the coffee just as it finished perking, you were a real life saver. We found that as we cleaned up the grounds from the floor, it also took most of the dirt, cutting down our final cleanup time. (We were also able to use the tannic acid on many of our burns.)

And to the fellow who brought us the big four-foot broom to clean up the mess, THANKS! Most people who ate the cakes were not aware we had knocked them to the floor with the broom handle.

To the fellow who recommended we turn the stove on two hours early, you really saved the day. We were a little short on food and we noticed that by burning the tops and the bottoms of the casseroles, people had a tendency to take smaller helpings. (Incidentally, the stove has now been fixed.)

Seriously, though, we did appreciate the help and good intentions of the club members. We felt the humorous things that happened to us should also be shared with you as this, too, is a part of square dancing.

BADGE OF THE MONTH



With the idea of fostering good will and public relations between the military base and the surrounding area, the Perrin-P-Pickers was organized some five years ago at Perrin Air Force Base outside of Sherman, Texas. Members include both military and civilian personnel.

The ground on which the Base stands was said formerly to be a pea-patch and thus the derivation of the club name which is reproduced on both the club badge and banner. Whenever members are transferred or move away, they are presented a miniature replica of the club banner.

Dancing in the air-conditioned Airmen's Service Club, the P-Pickers welcome all square dancers to dance with them any 2nd or 4th Saturday evening.



fashion feature

INTRODUCING OUR MODELS

First in our new series, Phyllis Hall hails from China Lake, California. Our future models will come from different areas around the country.



Snappy as a firecracker is Phyllis Hall in her red-white-and-blue lino cotton dress. The 12-gore skirt and V-necked bodice is trimmed in washable grosgrain ribbon. Our petite model used less than three yds. of fabric for her cool summer outfit.

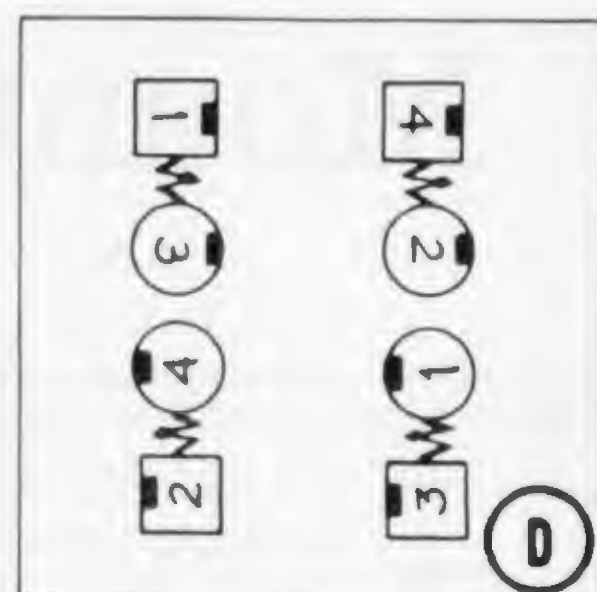
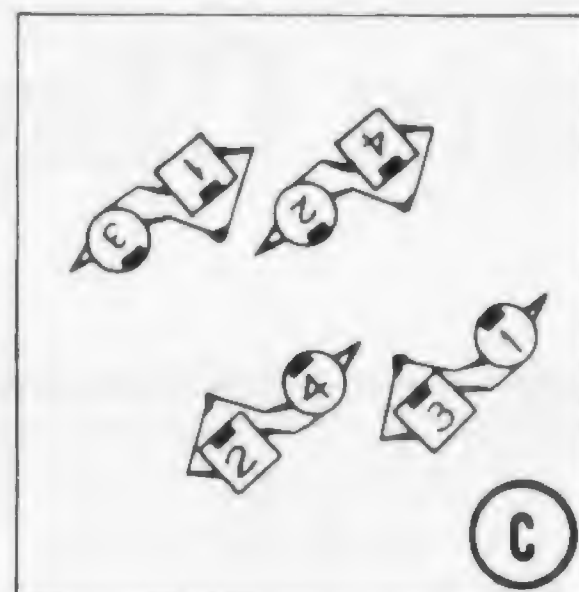
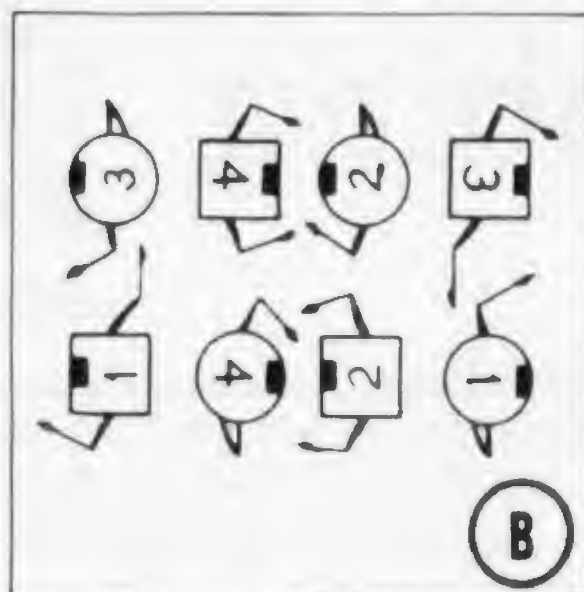
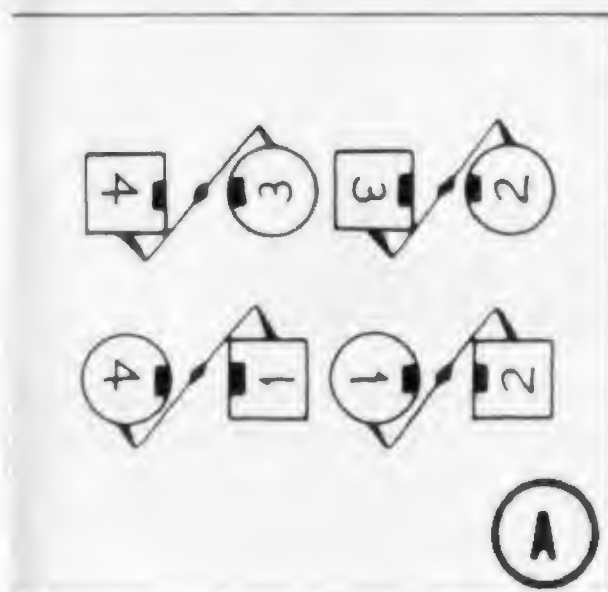
TAKE A GOOD LOOK

a feature for dancers



Callers: You will find some examples on page 36.

Joe and Barbara take a look at Chain The Square



BARBARA: So far this summer we managed to get together with our caller on three different evenings for a bit of patio workshopping. It's always fun for he quite frequently uses (mostly for his own amazement) some of the newer calls to see how they work out.

JOE: At the last meeting when the folks were over at our house, everyone indicated they enjoyed the movement Chain The Square, a little gimmicky sort of thing put together by Dick Bayer of Fenton, Michigan.

BARBARA: The movement starts in an eight chain thru position. As a matter of fact, the first thing you do is take the right hand of the person you are facing (A) and as in an eight chain thru you pull by.

JOE: As soon as you have pulled by (B) those on the outside courtesy turn. Those in the center extend a left hand to their opposite and they too, do a courtesy turn (C).

BARBARA: It's a little unusual when you are a center person to do a courtesy turn with

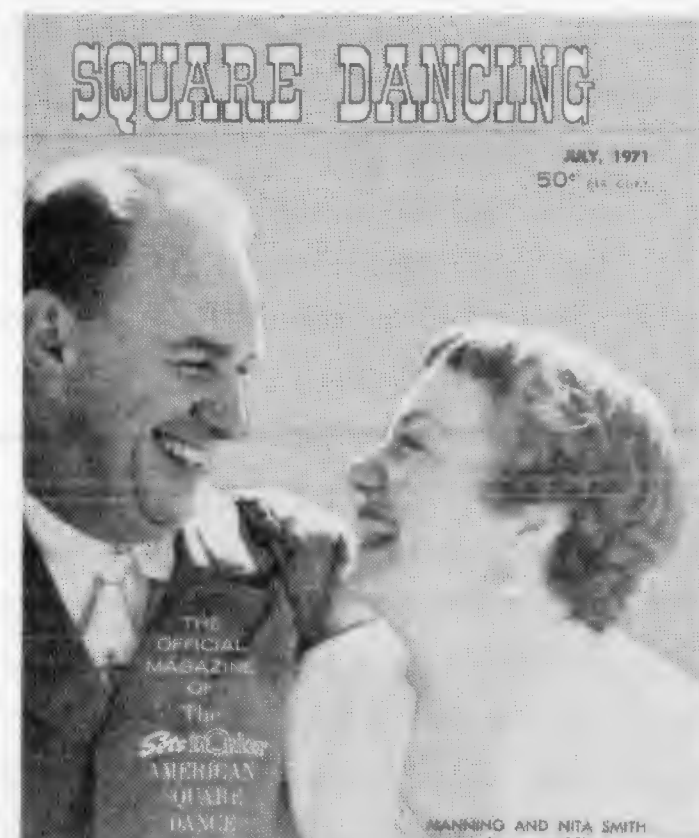
the person ahead of you. For some reason you want to turn with the person beside you but that's the gimmick of this movement.

JOE: Each of the men in the center do a full three hundred and sixty degree turn and there for a second it appears that you are going to have a two faced line of four in the center. However, you don't. You move forward to the people who are on the outside and, with the ladies in the center, make a two faced line of four so that the end result is two parallel two faced lines of four (D).

BARBARA: For those who started in the center and did a courtesy turn on the outside, the whole movement only takes five or six steps. For the others who move to the center, courtesy turn, and then moving forward veer to the left to form a line the count worked out for us with eight steps. We enjoyed it.

Cover Profile Manning and Nita Smith

MORE THAN TWENTY-FIVE YEARS of devotion and dedication in bringing the joys of dancing to countless numbers is the record held by Manning and Nita Smith. We are pleased to salute them this month and add their Gene Anthony portrait (not shown on the cover) to The Sets in Order American Square Dance Society's Hall of Fame. We invite you to turn the page and learn a bit more about this unique couple. (Cover photo by Jack Garber).





A physics and math major, former All-American football player and coach, Manning Smith's hobby for many years was dancing. Nita was a Physical Education teacher and started dancing about the same time she started walking. This activity, square dancing and round dancing, has been fortunate that a couple such as the Smiths has been one of its guiding lights. The following article written by the Smiths, first appeared in Sets in Order in April, 1960 and is just as timely today as it was a decade ago. We're sure you'll agree after having read it.

Mountain Climbing



by Manning and Nita Smith, College Station, Texas

A BUDDHIST PRIEST at a temple in Hawaii, a land of many nationalities living happily together, was lecturing on the great religions of the world and the many denominations and sects of each. He painted a verbal picture of a great mountain that started on the smooth level plain of the valley and extended high into the clouds above, and he likened the followers of each religion to groups of mountain climbers attempting to scale the slopes. Each group followed its own inclination and chose its own way, treading the path that best suited them under their own particular set of circumstances.

They made no criticism of other groups, nor did they try to get others to follow them. They merely climbed with the knowledge that, regardless of the path taken, when everyone ultimately reached the top of the mountain the view would be the same for all. Of course, some discovered the easy way and followed it while others attempted the steeper slopes where the going was tougher. But all strove without conflict toward the common goal.

As I sat and listened I could almost believe the Buddhist priest was talking about our dance program as it exists today and that he was explaining many things to us if we would but listen and understand. So let us visualize a mountain for dancers to climb.

Most, though not all, who enter into our program of square and round dancing do so because they have seen or been told of the fun they can have. And the old saying that "square dancing is fun" is as true today as it has ever been, but we might add that in some places it might be advertised as "fun and exercise" be-

cause of the gymnastics and hand-wrestling that seem to prevail for a while. Luckily, the dancer who continues to dance long after the excitement and razzle dazzle of pure "fun" has faded begins to use other words to describe his pleasure . . . words like smoothness, dance flow, enjoyment, rhythm, accomplishment, relaxation, friendship, etc. So we know he has started up the mountain!

Let us imagine that we all start in the valley on the broad plain just "having fun" doing simple squares and a few easy rounds. We make new friends; we visit various groups; we enjoy the excitement of doing something different . . . of learning something new . . . of preparing to climb. As in every group movement, leaders are either selected or are self appointed and in due time a start is made.

The going is easy at first because the slopes are gentle and everyone is eager and it matters little whether the leader follows one path or another. But as the climb becomes more difficult the wise leader slows the pace and searches ahead for the best path to follow as far as he can see. Sometimes he is lucky, but more often than not he must try many trails before he finds the one he seeks, and during his search many of his followers will abandon the climb or join other groups who seem to be making faster progress. This happens in our dance programs but the dedicated leader sees these things for what they are—merely obstacles that must be overcome like stones in the path.

And the same is true of all our problems that seem to weigh so heavily . . . too many

new dances . . . poor choreography . . . going too fast . . . speed . . . new basics . . . etc., etc. What we forget is that ours is a "folk" activity and that everyone is trying to help everyone else, regardless of training or background. This very fact has made it the success that it is. Like baseball, it belongs to the American people, not to a group of highly trained specialists.

If we could in some way put a stop to so many new dances each month we would be eliminating the creative spirit that rises in all of us — a very necessary item in our growth. If there is poor choreography, please remember that this is one of the training grounds for our next generation of teachers and leaders. No one learns as much as the teacher trying to teach for the first time or the choreographer trying to put in writing what he wants someone else to do. As for speed, there has never

(Please turn to page 59)



Mel and Marj Rummel, Chicago, Illinois

INTRODUCED TO ROUND DANCING by their caller/teacher in the late 1940's, Mel and Marj danced rounds between tips at their square dance club at a time when few square dance clubs danced rounds. Jim Lackey was an excellent caller and teacher and he taught them Black Hawk Waltz, Hot Pretzels, Lili Marlene, and Cotton Eye Joe among others. Their evening of dancing always ended with a waltz quadrille.

There were no round dance classes or clubs on the South side of Chicago at that time and when, in 1957, a weekly class was started at a nearby park, the Rummels attended. They also joined a club which met in a Northwest suburb of Chicago and although this necessitated a 1½ hour drive they enjoyed the challenging rounds which were taught. Soon they were teaching rounds to a few friends and in 1958 were on their way as round dance instructors. In order to improve their teaching methods they also attended many workshops.

The Rummels attended their first national convention in Denver in 1959 and have missed only one since that time. They have taught and emceed at four nationals and at many state and local festivals. They were featured instructors at the San Diego Round Dance Festival.

Mel and Marj are members of the Chicagoland Round Dance Leaders Society and Mel is a past president of that organization. They are also members of the Indiana Round Dance Council and the Missouri Round Dance Association. Mel served as a Director of the 2nd Illinois State Convention where he and Marj directed the round dance workshops and programs.

At the present time they teach three classes weekly — one basic and easy level and two intermediate level. They are staff instructors at Promenade Hall in Merrillville, Indiana, and are in charge of rounds at all hall-sponsored dances. They also are in charge of rounds at two square dance clubs.

Several dances have been written by the Rummels, the most recent being Sparkling Melody and Frenesi.

ROUND DANCE STYLING



**OPEN FACING
POSITION**

Partners are facing, M's right and W's left hands are held at or slightly above waist level. This position is the one most commonly used as a standard acknowledgement for the beginning and ending of a round dance.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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• Chapter ten



The Use of "Zero Movements" and "Equivalents" in Calling

By Jay King, Lexington, Massachusetts

BY WAY OF DEFINITION, a zero movement is a short series of calls that returns the square to the same relative set-up (and "shape") it was in when the zero movement began. What can the use of zero movements do for the caller? Two very important things:

1. They enable him to inject *variety* into dance patterns he already knows
2. They free him from having to use purely memorized routines

By "variety" is meant that the caller can vary the complexity of his patterns (raise or lower his "level", in other words) while using either standard basics or the very latest experimental movements.

In order for a zero movement to be useful in action, the caller must be aware of the set-up the square is in when he gives each call. Additionally, since by its nature a zero movement leaves the square in the same set-up it was in when the movement began, the burden is on the caller always to know what he intends to do next. In other words, the zero movement has to be inserted into a pattern that *goes somewhere* (hopefully to a proper left allemande).

Finally, the zero movement must be thoroughly known to the caller so that he can use it in a live calling situation whenever the square is in the proper set-up. The rules for using zero movements, then, are the following:

1. Know the zero movement and the set-up it can be used in
2. Know the actual set-up the square is in after each call
3. Know how to get to a left allemande (either with a memorized basic pattern, a mental image routine or a visual method — "sight calling" — get out)

It's possible, of course, by using a reference book containing many many zero movements, to *write* an almost infinite number of varied dances of any length, basing these on a fairly simple underlying framework. Yet once these dances are written, they must still be memorized in their entirety before the caller can use them.

The method being described here enables a caller "in the heat of battle" to use zero movements that he knows, inserting them at will into known patterns by knowing the set-up at any given time and by knowing what he intends to do next on his way to a left allemande. Thus, since the caller must go to the trouble of memorizing his zero movements, these should be interesting enough in themselves to make them *worth memorizing*. In other words, they should contain some good dancing and not just be a long series of "dive thru, pass thru, right and left thru the outside two" or "star thru, pass thru, on to the next and star thru" sequences. These kind of "bread and butter" calls can and should form

the *basic pattern or framework* into which more interesting zero movements are inserted.

Here is a simple pattern using standard basics. Opposite each call is a description of the "set-up" the square will find itself in when the call is completed by the dancers.

Call	Set-Up
Heads (Sides) forward and back	Facing (active) couples
Pass thru, separate, around one to a line of four	Facing lines of four (two men on one end, two girls on the other)
Star thru	Double pass thru (facing couples in the center)
Centers pass thru	Eight chain thru (also facing couples)
Do sa do to a wave	Two parallel ocean waves
Right and left thru	Eight chain thru (also facing couples)
Allemande	

Now here are some zero movements that can be done in each set-up listed above. Notice that the first two of these are "single" zero movements (they are called one time through in order to return the square to its starting set-up) and the last three are "double" zeros (they must be called twice through). There are also triple and even quadruple zero movements.

Set-Up	Zero Movement
Facing couples	Swing thru, centers run, wheel and deal
Lines of four	Pass thru, wheel and deal, double pass thru, first two left, next right
Double pass thru	Double pass thru, cloverleaf, double pass thru, cloverleaf
Eight chain thru	Swing thru, centers run, couples circulate, wheel and deal, swing thru, centers run, couples circulate, wheel and deal
Parallel waves	All eight circulate double

If the caller *knows* just this one dance pattern, *knows* these set-ups at each stage and *knows* these zero movements, he already has the tools in his hand to construct varied hash instantaneously.

Suppose the caller wishes to vary the pattern by adding the "Swing thru, centers (boys) run, wheel and deal" zero for regular facing couples. He can do it this way, using just the basic pattern:

Heads forward and back
Swing thru, centers (boys) run, wheel and deal
Pass thru and separate
Around one to a line of four
Star thru
Centers swing thru, centers (boys) run, wheel and deal
Pass thru
Do sa do to a wave

Right and left thru
Swing thru, centers (boys) run, wheel and deal
Allemande

He can use the zero movement in all three of those places, in any two of the three, or in any one of them. The "boys" happen to be the centers in this case, so the term "boys run" is used since there's less chance for confusion than if "centers run" were used. Suppose now that the caller wants to use the zero movements for parallel ocean waves and for eight chain thru position. The basic pattern would go like this.

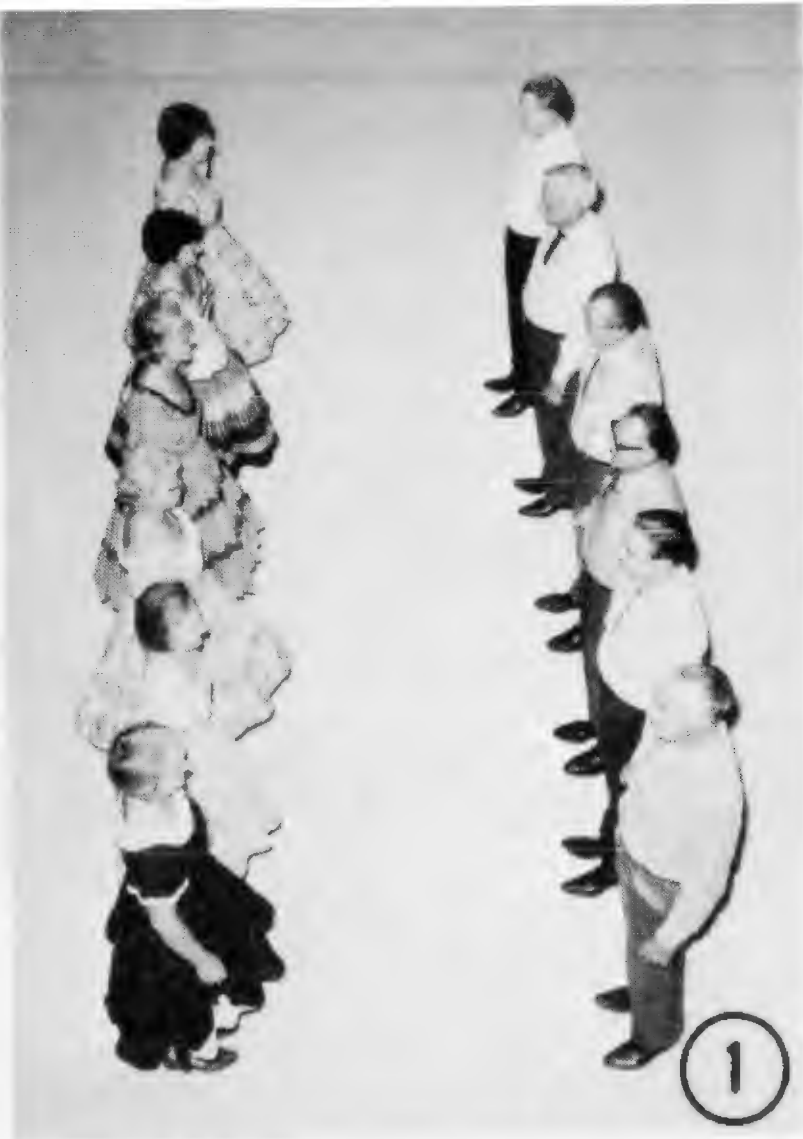
Heads forward and back
Pass thru and separate
Around one to a line of four
Star thru
Centers pass thru
Do sa do to a wave
All eight circulate double
Right and left thru
Swing thru, centers (boys) run, couples circulate, wheel and deal
Swing thru, centers (boys) run, couples circulate, wheel and deal
Allemande

Suppose the caller wants to use *all* the zero movements. The pattern then looks like this:

Heads forward and back
Swing thru, centers (boys) run, wheel and deal
Pass thru and separate
Around one to a line of four
Pass thru, wheel and deal, double pass thru
First two left, next two right
Star thru
Double pass thru, cloverleaf
Double pass thru, cloverleaf
Centers pass thru
Swing thru, centers (boys) run, couples circulate, wheel and deal
Swing thru, centers (boys) run, couples circulate, wheel and deal
Do sa do to a wave
All eight circulate double
Right and left thru
Swing thru, centers (boys) run, wheel and deal
Allemande

With lots of patterns, a clear knowledge of set-ups and a stock of zero movements of varying complexity, some containing standard basics and some containing experimental figures, a caller can provide dancers with an evening of interest, variety, challenge or whatever he wishes. At the same time, he stays in control of his material, he doesn't get lost and, above all, he is freed from having to use a memorized program.

NEXT MONTH read about Equivalents and about author Jay King.



Style Lab

CONTRA: QUEEN VICTORIA

IN WHAT MUST be one of the most satisfying contras to watch as well as to participate in, this particular dance represents a style of duple minor (the groupings work in doublets or two couples together to do a figure or pattern). Dancers are lined up as shown, with the men in one line, the ladies facing them in the other. For a duple minor every first, third, fifth, etc.

EDITOR'S NOTE

From time to time in recent years it's been our pleasure in the Style Lab to talk about contra dancing, a form of the activity just as much a part of the program as the squares or round dances or mixers themselves. Last year (SQUARE DANCING May, June and July issues) the formation of the contra was discussed in detail. Rather than repeating ourselves, we refer you to those earlier issues and then in this issue, move on in the discussion.

couple is active. However in this form of contra, the actives *do not* cross over.

While all the even number dancers (inactives) stay in place, the actives (odds) step forward to turn their partner with a right hand pigeon wing (2). Finishing the turn of 360





degrees, the actives back up into their starting lines (3).

The actives then step forward to make a left hand pigeon wing and start a turn that will carry them completely around and halfway more (4). As they turn, the inactives move (men to their left, ladies to their right) two short side steps to the head of the hall so that the working active couples are starring between them.

The inactives turn so that the ladies are facing the foot of the hall and the men to the head. The actives finish their turn in an ocean wave (5) and, with the same forward motion that carried them into the lines they balance forward and back, then forward and back again.

Without hesitating, the two in the center release left hand holds and, retaining right

hand holds with the person on the outside, they turn by the right (6) one complete time around — until the ladies are once again facing the foot of the hall. The men let the same motion carry them into a half clockwise turn (7) and into a line of four (8) that moves as a unit toward the foot of the hall.

After four steps of walking, the center couple releases the hand hold of those on the outside and with the man backing up, does a wheel to face the other direction, simultaneously as in a U turn back, turning in as they move (9). Once again in lines of four the relative positions have changed so that two men are together and two ladies are together.

Moving forward in this direction four steps, the centers release handholds and as the person on each end of the line holds the pivot, the center person moves forward and around (11)



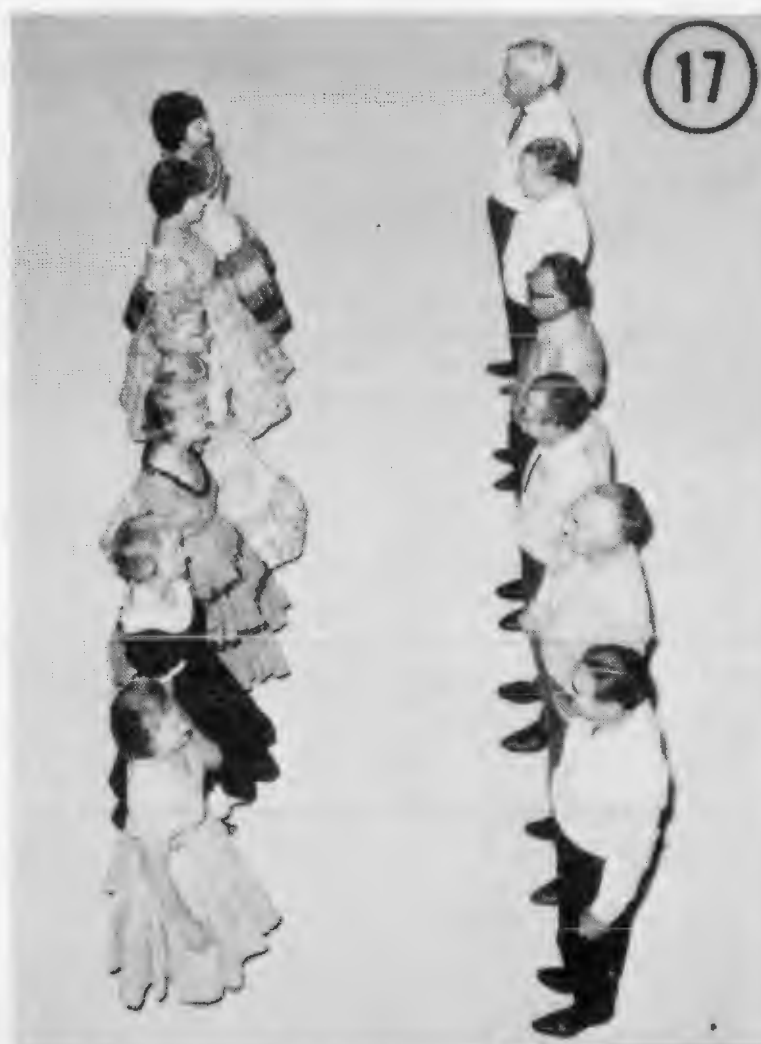


in a cast off (12) to end in facing lines of four once again (13). Note that at this point each of the inactive couples have moved up one position toward the head of the hall while each active person has moved down one position toward the foot.

Whoever said that Arky style dancing was relatively new and restricted only to the squares? Next comes what must be the forerunner of all Arky figures, a right and left thru, two men together and two ladies together. One way of doing this (after first identifying the grouping of the twos that will be working together) is to pass thru (14). Then with the person on the left in each couple grouping holding the pivot and the one on the right moving forward, each pair does a wheel around (15) to face the couple. The same motion is followed to do a right and left thru back. "Cou-

ples" pass thru and wheel (16) to face across in lines of four ready to begin again.

At this point the active couple, having moved down one position, will work with the next couple "below" them. The inactive couple at the top of the line simply waits through one traffic pattern as does the active person at the foot of the line who no longer has an inactive to work with. After one time through as a "do nothing" the person at the head of the hall becomes an active dancer and the person at the foot of the hall becomes inactive. The more one dances contras, the more one enjoys them. While the descriptions for a dance such as this may seem difficult to one who has never tried contras, it will to the experienced contra dancer seem as simple as any of the uncomplicated squares learned in the early stages of a learner's class.





Make Square Dance Week 1971 a Personal Project



NO MATTER HOW MUCH is said about square dancing on a national, international, state or even regional basis, the potential success of the week's observance next September simply boils down to grass roots. What can you and your club do in your own neighborhood?

It was interesting to note during last year's initial observance, how many individual clubs came up with some astoundingly successful square dance week observances in areas where there was no Governor or local government observance proclaimed. Each club and every member in that club will benefit most from what happens in its immediate surrounding area. This is not to say that a large televised program or a display of publicity in the local metropolitan newspaper won't be of great help, but like most things in square dancing it comes right down to the club level where the greatest good is felt. It is the club who will be having the open house and it is the club who will be hosting new members in a beginners class.

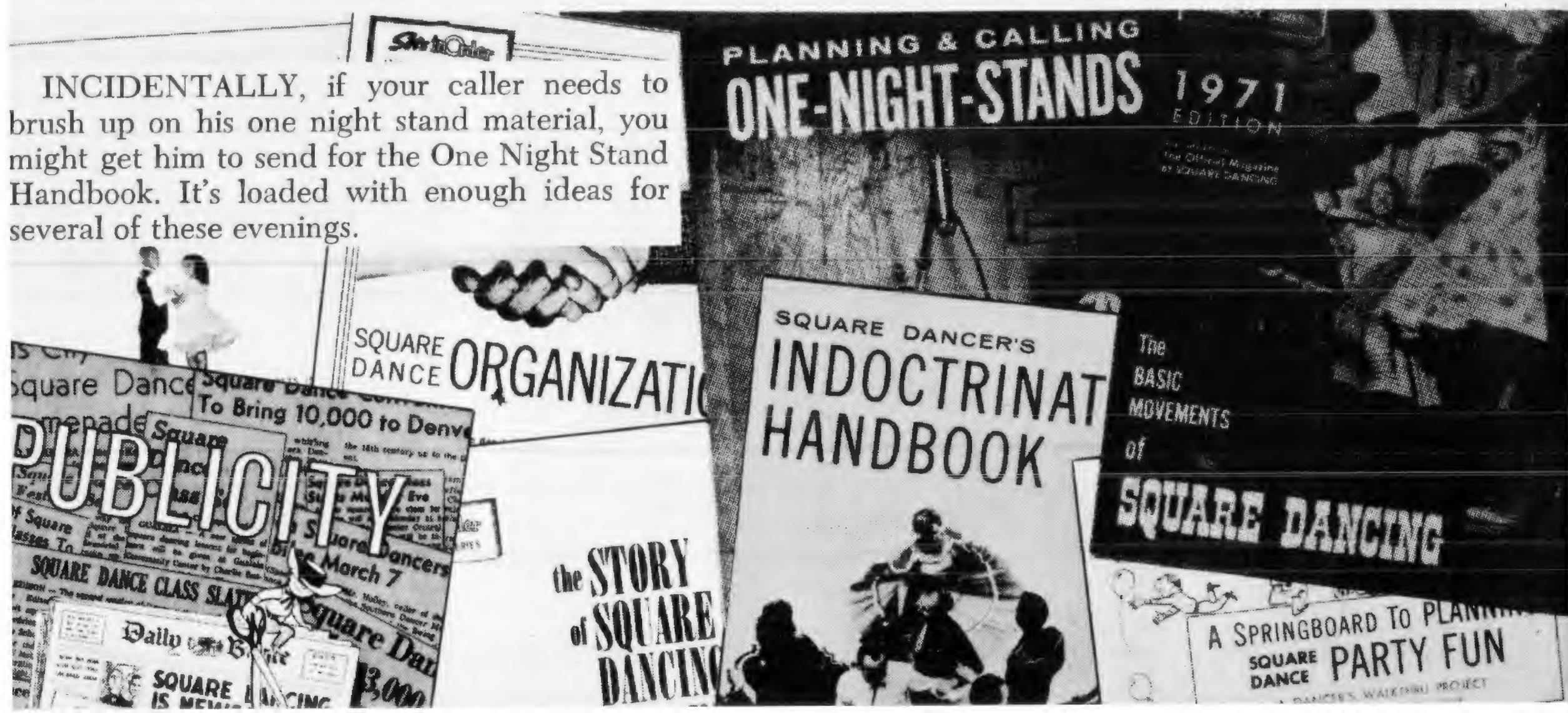
During the 1970 observance, at least one club reported a successful "Block Party." Almost forgotten in today's fast paced society, the old block party simply boils down to an evening one night stand. If you're fortunate, you may be able to get the local police to close

off a section of the neighborhood street for a few hours. The small rubber balls that come from a tire retreading shop, when spread on black top, often make a good temporary dancing surface. Powdered talc or the borax product "Spangles" (if it's locally available) combine to make a good, albeit dusty, outdoor dancing surface. Or, you may be able to apply liquid water glass to a black top surface. It provides an unusually smooth temporary surface and then simply disintegrates and blows away. For a homespun celebration of this type, run off some Square Dance Week hand bills and get the kids to help distribute them on a door to door basis.

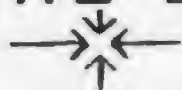
Time Is Going Fast

With less than two months to go, Square Dance Week, whether at the club level or covering your whole town or city, needs detailed planning *now!* Carefully check your Master Plan to be sure that your printed and hand-out materials are on hand or ordered.

INCIDENTALLY, if your caller needs to brush up on his one night stand material, you might get him to send for the One Night Stand Handbook. It's loaded with enough ideas for several of these evenings.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arkansas

Rustic Ramblers hosted the Arkansas State Federation Dance on June 5 at the Fair Grounds Bldg. in Harrison. Harrison is high up in the Ozark Hills near Dog Patch, U.S.A.

—Genevieve Fancher

New York

4th Annual Apple Blossom Festival was held in Plattsburgh May 15-16. Jack Livingston was featured at the May 15 evening dance held at Bailey Avenue School. On Sunday everyone met at the Atwood Orchard, Military Turnpike, to dance to local callers Bob Rogeau and Wendell Hughes.

—Lucille Bushey

In Greene, a new club called the Greene Swinging Gators has been organized. They already have 50 prospects for a new class come September. Meanwhile, another group in McGraw as yet un-named, is being taught by the same caller, Don Allen. Don also calls for the Circle 8 Promenaders in Binghamton. This group featured a series of "Fun at the Plaza" dances in Vestal Plaza in addition to their regular club meetings.

Indiana

The 8th Annual Reel Squares "500" dance was held May 29 at Promenade Hall in Merrillville. During five hours of fun, Bob Ford was feature caller and MC. All guest callers were also programmed.

—Lou and Gladys Crundwell

The first issue of *Ida News* came off the presses April 1. Published monthly by the Indiana Dancers Assn. Inc., the editor is Howard

Williams. The easy to read magazine carries club news, dance listings, ROM, editorials and advertising. Congrats!

The 2nd Annual Summer Dance Weekend was held at the Potawatomi Inn in Pokagon State Park on June 11-13. Bill Peterson, Bob Cone and the Dale Smiths comprised the staff.

Michigan

Hoedowners Square Dance Club of Iron River will sponsor a Rodeo Square Dance on July 31st at 8:00 p.m. Dancing will take place in the Miner's State Bank parking lot in downtown Iron River and the caller will be Bob Hallup. The event is being held in conjunction with Iron River's annual Rodeo.

—Mrs. Ralph Johnson

June 12 was the date for the annual Jamboree held at Northern Michigan University Student Center. Tom Carroll called the tips in the Great Lakes Room at the Center. The after party took place at Northwoods Supper Club with a smorgasbord followed by more dancing.

—B. Blohm

St. Ignace is celebrating its 300th Birthday and a free square dance will be held on August 21st to help in the celebration. The dance will be held at Dock No. 1, Sault Ste. Marie from 8 to 11 p.m. with John Morley at the mike.

Summer dances in the Detroit area will be held on alternate Wednesdays at the Westland Recreation Building with Bill Peterson calling. For information call 425-8447.

The Ringo Swingo Club of Hastings will hold dances July 24th and August 28th at the Northeastern School on E. Grant Street in Hastings. George Peterson will call the tips; Toots Peterson will cue the rounds at the round dance party. The time is 7:30 to 11:00 p.m.

—Mrs. L. Burdick

1971 National Camporee is scheduled for July 15-18 at Monroe. There are many camping areas in the vicinity, in addition to the Monroe Fairgrounds.

Massachusetts

Thirteen callers and their wives attended the eighth session of the first Central Massachusetts Caller's School at Allen's Homestead in Shrewsbury. Seminar lecturers included Dick Jones, Dave Hass, Dick Leger, Red Bates, John Hendron, and Curley Custer. The course, designed to expose newer callers to as many facets of the profession as was feasible and to

help solve some of the many problems which arise, was arranged by Skip Smith and Kip Garvey. The course ran for eight sessions on alternate Sundays. As a result of the success of the first venture, the course will be repeated this fall from September to December.

Colorado

The Polka Dots and Polka Squares of Arvada changed their summer schedule this year due to the graduation of square dance classes. In order to keep the new members dancing the two clubs are holding combined dances during the summer. Five dances will be held, the first took place on June 15. 1st and 3rd Tuesdays during July and August are the nights set for the balance of the summer. Each night a different caller will put the new dancers through their paces to acquaint them with the style of several callers.

—Jack and Dot Coryell

August 27 & 28 are the dates for the 3rd Annual Peach Festival in Grand Junction. It will be held in the Mesa College Student Center. Jerry Haag will conduct an afternoon workshop and call the Saturday night dance. Fresh Colorado peaches will be available at all times. Free peaches and cream (this is not for calorie counters) will be served both nights. Write Gene and Peggy Shue, 108 Canary Street, Grand Junction, Colo. 81501.

Overseas Dancers are going to reunite again. August 12-14 are the dates; Colorado State University at Fort Collins is the place. All who have square or round danced outside the continental limits of the U.S.A. are invited to attend. Write Ralph and VeVe Hay, 2331 Paris St., Aurora, Colo. 80010, for particulars.

Maryland

Dates set for the 8th Star Spangled Banner Festival are August 19-21. The event will take place at the Sheraton Belvedere in Baltimore. For further information contact Jonnie and Gordon Mann, Route #1, Box 96, Crownsville, Md. 21032.

New Mexico

Melton Luttrell, Beryl Main, and Rex Coats will call all three dance sessions at the 13th Annual August Weekend Square Dance. The event will be held at the Chaparral Convention Center Bldg., Ruidoso Downs on August 14

and 15. Festivities will start at 2 p.m. on the 14th.

—George Cooper

British Columbia

The 18th British Columbia Square Dance Jamboree in Penticton on August 9-14 will feature dancing every evening under the stars in lovely King's Park. The Park features the largest wood floor in Canada and dancing will be to some of the best callers. For information write Box 66, Penticton, B.C., Canada.

Iowa

Recently the Pairs and Squares of Shenandoah and Dudes and Dolls of Sidney hosted an appreciation dance for home town caller Dennis Boldra upon his return from a prolonged hospital stay. Over four hundred dancers whirled away to the calling of twelve callers who volunteered their services for the evening. No admission was charged, but a large sombrero was placed near the door bearing the caption, "Hats off to Dennis." Before the evening was over this hat was filled with voluntary donations amounting to more than \$800.00. Dancers from Missouri, Nebraska and various cities in Iowa came to pay tribute to Dennis.

Prince Edward Island

Sixth Annual Jamboree will be held in Summerside on July 9th and 10th. Johnnie Roth of the House of Roth, Nova Scotia will be guest caller. Everyone is welcome to three fun-filled sessions of square dancing. Lady Slipper Squares will be the hosts.

—John M. Dekker

Virginia

The Peninsula Square and Round Dance Assn. will hold its Annual Campout July 30 through August 1 at Tommy Tucker's Camp near Gaston, N.C. For three days Peninsula square dancers will relax on the shores of Lake Gaston and enjoy fellowship, camping, boating, fishing and games, topped off with square dancing on Saturday night. All square dancers are welcome to the dance, which is free.

—Sam Reams

Illinois

The Shufflin' Shoes Square Dance Club are dancing each 1st and 3rd Friday during the summer in air conditioned Moose Lodge Hall, 3625 So. Harlem Ave., Berwyn, Ill. Jim Smith and Jim Stewart call the squares with Ken and Dot Olson on rounds. Dancing is from 8:00 to

8:30 for rounds with the squares programmed from 8:30 to 11 P.M. Dinners are served from 6 to 9 P.M.

Ontario

Lakeshore Squares will hold club level dances at St. Joseph's School, Drury Lane in Burlington during the summer. Dances are held on alternate Thursdays commencing June 24th through August 19. Bruce Stretton is the caller.

—Stan Metcalf

Georgia

The 7th Annual Jekyll Island Jamboree is scheduled for August 13 - 15 at the Carriage Inn, Jekyll Island. Bob Bennett of Valdosta and Rod Blaylock of Albany will call the squares with Audie and Clara Lowe of Quitman on rounds.

—Bob Bennett

Nebraska

Dates set for the Dance-O-Rama Caller's Clinic and Dancer's Vacation are August 13 - 15. Hotel Pathfinder in Fremont is the locale and hosts will be Harold and Lill Bausch of Leigh, Nebraska and Paul and Ruth Helmig of Peoria, Illinois. Kermit and Ruby Knudsen of Fremont, and Ted and Eleanor Vogt of Staplehurst will handle the rounds.

Nebraska's first State Square and Round Dance Convention will be held at the Hastings City Auditorium on September 17 and 18. Bruce Johnson of California will be feature caller with Jack and Na Stapleton of Michigan on the rounds. For information write to Ken and Peg Rystrom, R.F.D. 2, Hastings, Neb. 68901.

Minnesota

Dancers from all over came by camper, bus, train and auto to Marshall, Minnesota to attend the 20th Minnesota State Square Dance Convention June 11 - 13. This yearly event climaxes a year of dancing and is located in a

different part of the state each year. This year the site of activities was Marshall Sr. Hi School, a beautiful new complex where all activities were under one roof. Don Franklin on squares and Manning and Nita Smith on rounds helped make this one of the best ever.

—Lyle Wilson

Saskatchewan

The week of July 15 - 22 is Homecoming Week in Yorkton. The first event scheduled is the Square Dance Jamboree, July 16 and 17 and many activities are planned in addition to the dancing. Pot luck supper, pancake breakfast, a visit to the Western Development Museum and a wine and cheese party are some of the things designed to keep those in attendance entertained when not dancing. Enthusiasm is high and a record crowd of dancers is anticipated.

New Jersey

Guest callers at the Hayloft, Asbury Park, N.J. will be: Beryl Main on July 6, Buzz Chapman July 10, Beulah Samec July 17, Glenn Cooke and Roy Keleigh July 24.

Dancers are invited to attend the 8th Annual Night Owl dance July 24 at the Hayloft, 908 1st Avenue, Asbury Park. Those attending may earn their Night Owl badge or repeater bar. Callers are Glenn Cooke and Roy Keleigh.

—Sylvia Keleigh

Oregon

The Chetco Swingaroos hosted the 11th Annual Azalea Festival Square Dance Jamboree on May 28, 29, and 30 at Brookings Harbor Hi School Gym in Brookings.

Grants Pass was the scene for the Oregon Federation Summer Festival held on June 17 - 19. Bruce Johnson and Don Franklin were the feature callers, ably assisted by Oregon callers.

(Please turn to page 57)

First Alumni Group of the Central Massachusetts Caller's School. Lecturer John Hendron appears in the rear center of the picture.



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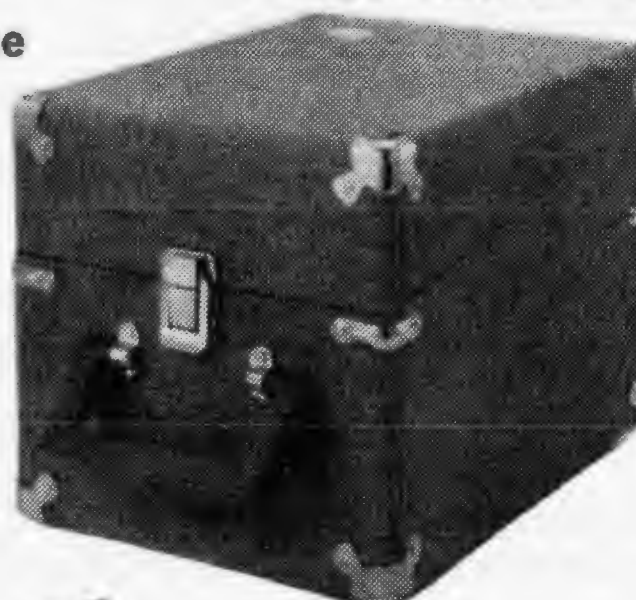
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July, 1971

IF YOU LIKE to combine beautiful scenery and square dancing, what could be more perfect than a stop at Estes Park, Colorado and a visit to Frank Lane's Dance Ranch. You're sure to enjoy dancing to Frank's own brand of calling and he'll keep you on your toes with some of his favorite calls. For example, here is a collection of the type he enjoys using, not necessarily original with Frank, but some of the patterns his dancers especially like to dance.

Heads do sa do Fan the top

From the ocean wave centers turn three quarters round by the left or right arm (depending on which is joined in the wave), while the ends move up a quarter to end in another ocean wave.

Can also be done from a two couples facing position, by moving momentarily into a right hand ocean wave position. (Men step forward to outside of momentary ocean wave, ladies join left arms in center of ocean wave).

Also can be done from a two faced line, centers turn three quarters, while ends move up a quarter to end in another two faced line.

Pass thru
Circle to line of four
Spin the top
Turn thru
Centers pass thru
Centers in
Cast off three quarters
Spin the top
Turn thru
Centers pass thru
Centers in
Cast off three quarters
Spin the top
Turn thru
Centers pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Centers right and left thru
Same two dixie style to ocean wave
Everybody pass thru
Allemande left

Heads spin the top
Boys run
Wheel and deal
Pass thru
Swing thru
Boys run
Frontier whirl
Wheel and deal
Pass thru
Trade by
Swing thru
Boys run
Frontier whirl
Wheel and deal
Pass thru
Trade by

Dancers facing in pass thru, those facing out do a partner trade to face back in.

Swing thru
Boys run
Frontier whirl
Wheel and deal
Right and left thru
Full turn around
Outsides promenade one quarter
Insides lead right
Allemande left

Heads star thru
Frontier whirl
Split the sides
Around one
Line up four
Star thru
Trade by
Right and left thru
Dive thru
Square thru three quarters
Split two
Around one
Line up four
Star thru
Trade by
Right and left thru
Sashay thru
Couples circulate
Wheel and deal
Dive thru
Swing thru
Boys trade
Turn thru
Left turn thru with corner
Turn thru in middle
All cloverleaf
Right and left grand

Head ladies chain
 Four ladies chain
 Heads right and left thru
 Head ladies chain three quarters
 Side men turn her
 Leave her on the right
 Forward six and back
 Swing thru
 Balance
 Slide thru
 Allemande left

**FRANK
 LANE**



Frank learned to square dance while still in high school in Kansas and it wasn't long before he had learned to call. Although he majored in advertising and journalism at the University of Kansas and spent some time working for a newspaper, the time came when he had to choose between square dance calling and continuing on in the newspaper field. Square dancing won out and the activity has taken him to all sections of the States and parts of Canada. Today his tours carry him over 60,000 miles each year. During the summer Frank calls for thousands of vacationing dancers who come to Estes Park to visit and dance at his own square dance hall, Dance Ranch, located near the gateway to Rocky Mountain National Park in Colorado. Frank and his charming wife, Barbara, tour each winter and early spring and have been staff members of countless institutes and festivals. For a number of years they have been regulars at Kirkwood and Sets in Order Asilomar Institutes and Frank is a member of the American Square Dance Society Hall of Fame. His vibrant personality comes through clearly over the mike and he hopes to continue to enjoy the friendships of the square dance world for many years to come.

Four ladies chain three quarters
 Heads half square thru
 Swing thru
 Box the gnat
 Eight chain six
 Swing thru
 Box the gnat
 Eight chain four
 Swing thru
 Box the gnat
 Eight chain two
 Swing thru
 Box the gnat
 Square thru three quarters
 Allemande left

Side ladies chain to the right
 Heads half sashay
 Turn thru
 Go around one
 In middle left turn thru
 Split the sides
 Around one
 Line up four
 Pass thru
 Ends trade
 Centers turn back
 All right and left thru
 Square thru three quarters
 Ends trade
 Centers turn back
 All pass thru
 Wheel and deal
 Girls pass thru
 Allemande left

Heads square thru
 Spin chain thru
 Girls circulate double
 Boys run
 Bend the line
 Right and left thru
 Pass thru
 Wheel and deal
 Centers box the gnat
 Do sa do
 Double swing thru
 Outsides divide
 All right and left thru
 Pass thru
 Wheel and deal
 Centers box the gnat
 Do sa do
 Double swing thru
 Outsides divide
 All right and left thru
 Slide thru
 Eight chain five
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
 Bob Page Square Dance Editor
 Ken Collins Final Checkoff

Heads swing thru
 Box the gnat
 Square thru
 Swing thru
 Boys run
 Tag the line right
 Boys trade
 Cast off three quarters
 Box the gnat
 Right and left thru
 Star thru
 Circle to line of four
 Pass thru
 Tag the line right
 Couples circulate double
 Wheel and deal
 Swing thru
 Right and left grand

Four ladies chain
 Heads right and left thru
 A full turn around
 Separate around one
 In the middle right and left thru
 Pass thru
 Spin chain thru
 Girls circulate double
 Boys run
 Wheel and deal
 Dive thru
 Slide thru
 Same two right and left thru
 A full turn around then
 Promenade three quarters round
 Other two right and left thru
 A full turn around
 Allemande left

Four ladies chain
 Head ladies chain to the right
 Heads promenade half
 Head ladies chain to the right
 Heads pass thru
 Around one
 Line up four
 Pass thru
 Wheel and deal
 Centers turn thru
 Left turn thru with the outsides
 Centers turn thru
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Dixie daisy
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 All turn back
 Centers in
 Cast off three quarters
 Slide thru
 Dixie grand
 Allemande left

Heads half sashay
 Turn thru
 Around one
 In the middle left turn thru
 Spin chain thru
 Ends circulate double
 Spin chain thru
 Ends circulate double
 Centers run
 Bend the line
 Slide thru
 Centers square thru three quarters
 Allemande left

Head ladies chain
 Heads half sashay
 Circle eight
 Girls double swing thru
 Back out
 Circle eight
 Boys double spin the top
 Back out
 Circle eight
 Girls pass thru
 Turn left single file
 Boys swing thru
 Turn thru
 Allemande left

Side ladies chain to the right
 Head man and his corner forward and back
 Star thru
 Circle four
 Ladies break
 Circle eight
 Men square thru
 Centers in
 Cast off three quarters
 Girls cross fold
 Men left turn thru
 Star thru
 Men run
 Men trade
 Turn thru
 Allemande left

Four ladies chain
 Sides half sashay
 Heads slide thru
 Square thru three quarters
 Left turn thru
 Heads box the gnat
 Square thru
 Sides divide and
 Star thru
 Centers in
 Cast off three quarters
 Star thru
 Substitute
 Right and left thru
 Substitute
 Pass thru
 Allemande left

ROUND DANCES

EVERYBODY LOVES SOMEBODY —

MacGregor 5019

Choreographers: Eddie and Audrey Palmquist

Comment: A popular tune and a routine that will appeal to dancers with considerable experience.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;

DANCE

1-4 Solo Roll, 2, 3 to face LOD in SEMI-CLOSED, —; Thru, Side, XIB Fan, —; Behind, Side, Thru Fan, —; Hook, —, Arnd end M facing COH in CLOSED, Close;

5-8 Sway L, —, Sway R, —; 1 1/4 R Pivot, 2, 3, 4 to face LOD in SEMI-CLOSED; Fwd, Pickup to CLOSED, —; Run Fwd, 2, 3, 4;

9-12 1/4 L Turn, —, Arnd to face WALL in SEMI-CLOSED, —; Fwd, —, Fwd Rise, Recov; Back, —, Back Turn to BANJO M face DIAGONAL WALL and LOD, Fwd; Manuv to CLOSED, —, Side, Close M facing RLOD;

13-16 L Back Pivot, —, 2 end facing LOD in SEMI-CLOSED, Fwd; (In Place, —, 2, 3) Roll Across, —, 2, 3 to HALF-OPEN; (Roll Across, —, 2, 3) In Place, —, 2, 3; Manuv to face RLOD in CLOSED, —, 3/4 R Pivot, 2 end M face WALL;

17-20 Side/Close, Side, Side/Close, Side to SEMI-CLOSED; (Rock Back, Recov, Under/2, 3) Rock Back, Recov, In Place/2, 3; (Arnd/2, Face, Rock Apart, Recov) In Place/2, 3 to OPEN-FACING M DIAGONAL WALL and LOD, Rock Apart, Recov; (Under/2, 3, 4 to end in BUTTERFLY, —) In Place/2, 3, In Place/2, 3 M facing WALL;

21-24 Balance Apart to OPEN face LOD/2, 3, Together M face WALL R hips adjacent R arm arnd partners waist and L hand held high 2, 3; Wheel Arnd, 2, 3, 4 to end M facing WALL in LOOSE-CLOSED; Side/Close, Side, Side/Close, Side; (Two 1 3/4 R Twirls end in BANJO) Fwd LOD, 2, 3, 4;

25-28 Diagonally In, —, 2, —; Fwd, 1/4 L Turn, Back, 1/4 L Turn to face RLOD; Diagonally Out, —, 2, —; Fwd, 1/4 L Turn, Back 1/4 L Turn to face LOD in CLOSED;

29-32 Sway L, —, Sway R to end facing COH in SEMI-CLOSED, —; Fwd, —, Hook, —; Arnd, 2, 3, 4 end M face WALL in CLOSED; Dip, —, Recov to BUTTERFLY, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 Solo Roll, 2, 3 to face LOD in SEMI-CLOSED, —; Thru, Side, XIB Fan, —;

Behind, Side, Thru to Face M WALL, —; Push Apart, —, Point, —.

JUST A STREET — MacGregor 5019

Choreographers: Lou and Darlene Fair

Comment: Danceable waltz music and good routine for dancers with some waltz experience.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, —, Touch;

PART A

1-4 Waltz Away; Waltz Together; Turn In, 2, 3 and facing RLOD in LEFT-OPEN; Bwd Waltz;

5-8 Fwd, Side, Close; Thru, Side, Close to CLOSED; (R) Waltz Turn; (R) Waltz Turn end M facing WALL in BUTTERFLY;

9-12 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Manuv, 2, 3 end M facing RLOD in CLOSED;

13-16 1/4 (R) Waltz Turn; 1/4 (R) Waltz Turn: (L) Turn Waltz; (L) Waltz Turn M facing WALL;

PART B

1-4 Waltz Away, 2, 3; (In Place, 2, 3) Manuv end facing RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end facing LOD in OPEN;

5-8 Waltz Away; Pickup to CLOSED M face LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;

9-12 Side, Touch, —; Side, Touch, —; Dip Back, —, —; Fwd, Turn end M facing RLOD, Close end in SIDECAR;

13-16 Cross, Side, Close end in BANJO; Cross, Side, Close end M facing WALL Lead hands joined; (Twirl) Side, Behind, Side; Thru, Side, Close;

SEQUENCE: A — A — B — B plus Ending.

Ending:

1-4 Waltz Away; Waltz Together; (Twirl) Side, Behind, Side; Apart, Point, —.

ON THE BAYOU — Hi-Hat 887

Choreographers: Carl and Clare Bruning

Comment: Lively music to the tune "Jambalya" and an easy dance routine that offers the basic fishtail for use by the new dancers. Half of the dance is repeated sections.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Walk Fwd, —, 2, —; Side, Close, Cross to SIDECAR M facing LOD, —;

5-8 Recov Back, Side, Cross to BANJO, —; Back Side, Fwd, Lock; Fwd, —, Fwd Manuv to face RLOD in CLOSED, —; Pivot, —, 2 to end M face LOD, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end

- in SEMI-CLOSED facing LOD:
 17-20 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end M facing WALL, —; Side, —, Behind, —; ¾ R Solo Roll, —, 2 to end facing RLOD in LEFT-OPEN, —;**
 21-24 **Back, Close, Fwd, —; Fwd Two-Step; Rock Fwd, —, Recov to Face M WALL in CLOSED, —; Side, —, Thru to SEMI-CLOSED facing LOD, —;**
 25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 21-24 except to end In CLOSED M facing LOD:

SEQUENCE: Dance goes thru twice. Second time thru remain in SEMI-CLOSED for Ending.

Ending:

- 1 (Twirl) Side, Apart, Point, —.

ROSES FOR ELIZABETH — Hi-Hat 887

Choreographers: Bill and Pat Bliss

Comment: An interesting tune big band music and a two-step routine that is not difficult but would be for experienced dancers.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step to CLOSED M face WALL; Side, Behind, Side, Front; Side, Close, Cross end SIDECAR M facing DIAGONAL WALL and RLOD, —;**
 5-8 **Side, Behind, Side, Front; Side, Close, Cross end BANJO M facing DIAGONAL WALL and LOD; Wheel, 2, 3, —; On Arnd, 2, 3 end SIDECAR M facing LOD, —;**
 9-12 **Fwd, Lift, Turn end BANJO M facing RLOD, —; Back, 2, 3, —; Back, Lift, Turn end SIDECAR M facing LOD; Fwd, 2, 3, —;**
 13-16 **Fwd, Close, Back, —; Back, Close, Fwd, —; ½ L Wheel, 2, 3, M facing RLOD, —; (R Face Solo Turn in 4 Steps) ½ L Solo Turn, 2, 3 end facing LOD in VARSOUVIANA, Both with L ft free;**
 17-20 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front; Side, Close, Cross end both facing RLOD, —;**
 21-24 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front; Rock Swd, —, Recov ¼ L Turn end facing LOD, —;**
 25-28 **Fwd, Fwd, Lift, Turn to face RLOD; Back, 2, 3, —; Back, 2, Lift, Turn to face LOD; Fwd, 2, 3, —;**
 29-32 **Cross, Step, Step, —; Cross, Step, Step, —; (R Turn in 3 Steps to end facing COH in BUTTERFLY) ¼ Turn to face WALL, Close, Side, Close; Side, —, Touch, —;**

INTERLUDE

- 1-6 **Fwd, Lock, Fwd, —; (Rev Twirl end in BUTTERFLY) Side, Behind, Side, —; Fwd, Lock, Fwd, —; (Rev Twirl end in OPEN-FACING) Side, Behind, Side, —; Apart, —, Point, —; Together to SEMI-**

CLOSED, —, Touch, —;

SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.

Ending:

- 1-2 (Twirl) Side, Behind, Side, —; Point, —, Ack, —.

SAYS MY HEART — Grenn 14145

Choreographers: Charlie and Nina Ward

Comment: Music with the big band sound and a four part routine for experienced dancers.

INTRODUCTION

- 1-4 OPEN - FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 **Fwd, —, Fwd/Turn M face WALL in CLOSED, —; Side, Close, Fwd, —; Turn M face LOD, Side, Close; Fwd, —, 2, —;**
 5-8 **Side, Close, Back, —; Back, —, Side, Close; Back, —, Turn M face WALL, —; Side, Close, Side, Close;**

PART B

- 1-4 **Side, Touch, Side, Touch; Side, Manuv, Pivot, —; 2 end M facing WALL, —, Side, Thru; Side, Touch, Side, Touch;**
 5-8 **Side, Manuv, Pivot, —; 2 end M facing WALL, —, Side, Thru; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BANJO M facing LOD, —;**

PART C

- 1-4 **Fwd, —, 2, —; Side, Close, Back to SIDECAR, —; Back —, Side, Close end in BANJO; Fwd, —, Fwd/Turn M facing WALL in CLOSED, —;**
 5-8 **Side, Close, Rock Apart, Recov; Change Sides, —, 2 end M facing COH, —; Rock Apart, Recov, Wrap Across, —; On Across, —, Rock Apart, Recov to OPEN facing LOD;**

PART D

- 1-4 **Fwd, —, Fwd/ Face M WALL in BUTTERFLY, —; Side, Behind to OPEN, Fwd, —; Fwd/Face M WALL in BUTTERFLY, —, Side Behind to OPEN facing LOD; Fwd, —, Hook end facing RLOD in LEFT-OPEN, —;**
 5-8 **Back, Close, Fwd, —; Fwd, Lock, Fwd, Close; Back/Turn to face, Side, Thru to CLOSED, —; Pivot, —, 2 end in SEMI CLOSED facing LOD, —;**

SEQUENCE: A — B — C — D — A — B — C — D except to end second time in CLOSED M facing WALL for Ending.

Ending:

- 1-4 **Rock Apart, Recov, Change Sides, —; On Across end M facing COH, —, Rock Apart, Recov; Wrap Across, —, 2 to face M WALL, —; OPEN Apart, Point, —, —;**

ESPRITE D'TANGO — Grenn 14145

Choreographers: Jack and Rita LaPlante

Comment: Good music that is slightly faster than most round dance tangos. Routine has three eight measure parts and goes thru two

and one half times. Is for experienced dancers.

INTRODUCTION

- 1-4 CLOSED M facing DIAGONAL LOD and WALL Wait; Apart, Point, —, —; (L Spin) Fwd, —, Hook end SEMI-CLOSED, —; Unwind, 2, 3, 4 end facing LOD;

PART A

- 1-4 Fwd, —, 2, —; Rock Fwd, Pickup to CLOSED, —; Fwd, —, 2, —; Fwd, Side, Draw, —;
5-8 (L Twirl) $\frac{1}{4}$ R Turn end facing WALL, —, Side to CLOSED, —; Rock Swd, Recov, Thru/Manuv end M facing RLOD, —; $\frac{1}{2}$ R Turn end facing LOD, Step In Place/Step, $\frac{1}{2}$ R Turn end facing RLOD, Step In Place/Step; $1\frac{1}{2}$ R Pivot, 2, 3, 4 end M facing LOD;

PART B

- 1-4 Fwd, —, 2, —; Fwd, Side, Draw end in SEMI-CLOSED facing LOD, —; Fwd, —, 2 to OPEN, —; Side, Close, Thru to end facing RLOD in LEFT-OPEN, —;
5-8 Fwd, —, 2, —; Side, Close, Thru M facing WALL in BUTTERFLY, —; Cross, Step/Step, Cross, Step/Step end in CLOSED; Pivot, 2 end M facing LOD (R Twirl to CLOSED), Fwd, 2;

PART C

- 1-4 Fwd, —, 2 end in BANJO M facing LOD, —; Fwd, Close, Cross end in SIDECAR, —; Fwd, —, 2, —; Fwd, Close, Cross to BANJO, —;
5-8 Fwd to CLOSED, Side, Draw, —; Apart, Point, —, —; (L Spin) Fwd, —, Hook end SEMI-CLOSED, —; Unwind, 2, 3, 4 end facing LOD;

SEQUENCE: A — B — C — A — B — C — A plus Ending.

Ending:

- 1-3 Apart, Point, —, —; (L Spin) Fwd, —, Hook to CLOSED, —; Corte, —, Twist, —;

CATCHY

By Al Mason, San Pablo, California

Sides lead right circle to a line
Star thru dive thru
Right and left thru
Pass thru star thru
Pass thru on to the next
Cross trail thru
Left allemande

ENDS TURN IN TWICE

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads cross trail thru
Separate and go around two
You've got a line of four
Now pass thru and bend the line
Pass thru ends turn in
Center four pass thru
Split two around one to a line
Pass thru and bend the line
Pass thru ends turn in
Centers turn thru
Left allemande

GET GOING

By Chuck Jordan, Burnaby, B.C., Canada

All promenade
Side men put the ladies in lead
Go single file
Everyone keep moving
Heads wheel to the middle
Spin the top men run
Wheel and deal pass thru
Allemande left

SQUEEZE PLAY

By Bill Barton, Cornish Flat, New Hampshire

Heads square thru four hands
Squeeze in between the outside two
Balance forward and back
Arch in the middle ends duck thru
U turn back and dive thru pass thru
Squeeze in between the outside two
Balance forward and back
Arch in the middle ends duck thru
U turn back dive thru pass thru
Left allemande

DREAM ON

By Ed Fraidenburg, Midland, Michigan

Heads lead right and circle four
Heads break and line up four
Do sa do to an ocean wave
Now swing star thru California twirl
Swing thru the ends trade and
The centers run now bend the line
Do sa do to an ocean wave
Swing star thru California twirl
Swing thru the ends trade and
The centers run bend the line
Left allemande

SINGING CALL*

PROUD MARY

By Billy Lewis, Rowlette, Texas

Record: Kalox #1116, Flip Instrumental
with Billy Lewis

OPENER, MIDDLE BREAK, ENDING

Join all of your hands and circle
All the way round the ring you go
Allemande left the corner
Come back you do sa do
Left allemande and weave the ring you go
*Say big wheel keep on a turning
Do sa do and promenade you know
Rollin' rollin'
Rollin' on the river

FIGURE:

Four ladies chain and you turn that girl
Those heads pass thru and
Stand behind the sides
The sides pass thru you're
Gonna swing 'em too left allemande and
Weave around the ring you do

**Repeat from above

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

CONTRA - QUEEN VICTORIA

This is the phrased call of Contra shown in this month's Style Lab series (pages 21-23).

— — — — , Actives, Turn partner right
— — — — , — — Now, back by the left
All the way and a little bit more to an ocean wave and balance four
— — And balance again, — — Now turn by the right
— — All the way around, men turn alone go down in fours
— — Centers wheel, outsides turn, — — come back
— — Cast off, — — do a right and left thru
— — — — , — — And a right and left back
— — — — , Actives, Turn partner right, etc.

GOTTA GO

By Dan Schmelzer, Torrance, California
Sides star thru double pass thru
Cloverleaf centers swing thru
Others divide and
Right and left thru
Two ladies chain send 'em back in a
Dixie style an ocean wave balance
Girls circulate boys trade
Left allemande

SINGING CALL*

MAKIN' WHOOPEE

By Earl Johnston, Vernon, Connecticut
Record: Grenn #12126, Flip Instrumental
with Earl Johnston

FIGURE:

One and three square thru four hands you go
When you get to the corner do so do
It's full around you go and do a
Spin chain thru girls circulate outside
Double circulate when you meet box the gnat
You pull 'em by left allemande
Weave the ring weave in and out and
When you meet that girl again you
Promenade her we'll serenade her
We're making whoopee
One and three do a right and left thru
Turn the girl you know
Star thru pass thru
Do an eight chain thru
Picture a little love nest
Down where the roses bloom
You meet your girl you swing and whirl
Beneath the moon left allemande and
Promenade like a bride and groom
Oh what's the reason why it's the season
For making whoopee

SEQUENCE: Figure twice for heads, Figure twice for sides.

WELL NOW

By Wes Wessinger, San Diego, California
Four ladies chain three quarters
Heads pass thru around one
Square thru three quarters
Pass thru roll to a wave
Spin chain thru do sa do
Square thru three quarters
Trade by star thru

Cross trail skip one girl
Left allemande

SINGING CALL*

WHEN JOHNNY COMES HOME

By Ernie Kinney, Cantua Creek, California
Record: Hi-Hat #403, Flip Instrumental
with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Join your hands circle left Hurrah Hurrah
Reverse back single file Hurrah Hurrah
The men will cheer the boys will shout
The ladies they will all turn out
(Back track) we'll all be gay
Turn thru left allemande

Do so do your partner Hurrah Hurrah
Men star left once around Hurrah Hurrah
Promenade your lassie gay
With roses they will strew the way
We'll all be gay when
Johnny comes marching home

FIGURE:

One and three square thru Hurrah Hurrah
Full around go right and left thru
Hurrah Hurrah star thru then whirlaway
Pass thru about face (U turn back)
Square thru three hands then bend the line
When you do go right and left thru
Hurrah Hurrah pass on thru and swing
Hurrah Hurrah promenade the lassie fair
March on home around the square
We'll all be gay when

Johnny comes marching home

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SQUARE AND TWIRL

By MSG. Jim Cholmondeley, Viet Nam
One and three star thru pass thru
California twirl pass thru
Star thru pass thru
California twirl pass thru
Move on to the next
Star thru pass thru
California twirl
Square thru four hands
California twirl pass thru
Bend the line square thru
California twirl
Left allemande

Try these two using the Flutter Wheel. They are by Ray Rogers, Albuquerque, New Mexico.

Heads square thru swing thru
Men run bend the line
Right and left thru
Flutter wheel slide thru
Left allemande

Heads square thru
Right and left thru
Do sa do to a wave
Spin the top box the gnat
Right and left thru
Flutter wheel star thru
Left allemande

TAKE A GOOD LOOK

The four dances below use the Chain the Square figure and are by Tom Walton. The description of the figure will be found on page 15.

One and three square thru
Chain the square
Couples hinge and trade
Centers pass thru
Chain the square
Couples hinge and trade
Centers pass thru
Left allemande

Two and four right and left thru
Side ladies chain
One and three square thru
Chain the square
Men trade girls U turn back
Ocean wave and balance
Swing thru spin the top
Slide thru right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads right and left thru
Square thru
Chain the square
Couples circulate
Men trade girls trade
Men run men trade
Men run men circulate
Wheel and deal
Allemande left

Heads right and left thru
Slide thru pass thru
Chain the square
Couples trade girls trade
Girls run girls circulate
Girls run girls trade
Cast off three quarters
Slide thru pass thru trade by
Allemande left

MORE AND MORE

By Jeanne Moody, Salinas, California
Side ladies chain right
Sides roll half sashay
One and three do sa do
Make an ocean wave
Spin the top pass thru
Circle four with outside two
Heads break to a line of four
(Be sure the head men break)
Go up to the middle and back
Do sa do to an ocean wave
Spin the top
Ends circulate and star thru
Bend the line pass thru
Wheel and deal
Square thru three quarters
Left allemande

ALL DO A U TURN BACK

By Cam Arsenault, Fitchburg, Massachusetts
Four ladies chain three quarters
Heads lead to the right and
Do sa do to an ocean wave
Swing star thru
All do a U turn back
Pass thru join hands
Arch in the middle
The ends duck in
Square thru in the middle three hands
Left allemande

MIGHTY BUSY

By Jim Maullar, North Canton, Ohio
Head ladies chain
Side ladies half sashay
Heads cross trail
Around one line up four
Pass thru wheel and deal
Boomerang square thru
Wheel and deal
Centers star thru
Separate around one
Line up four pass thru
Wheel and deal boomerang
Star thru partners trade
Promenade don't stop
One and three wheel around
Right and left thru star thru
Square thru three quarters
Left allemande

SINGING CALL*

BACK AT THE SQUARE DANCE

By Jim Mayo, Magnolia, Massachusetts
Record: Pulse #SDS 1005, Flip Instrumental
with Jim Mayo
OPENER, MIDDLE BREAK, ENDING
One and three move forward
Then come back (Square thru)
Back where a friend is a friend
Do sa do your corner
Then a spin chain thru
Girls double circulate you see
Grand right and left
When you meet your own meet again
Swing that gal and then you promenade
Promenade her home never more to roam
Back to the square dance again
FIGURE:
Head two couple right and left thru
Cross trail thru around one you go
Make a line move it up come on back
Right and left thru turn that girl
Slide thru and then swing thru
Boys trade turn thru you know
Left allemande new corner
Come back to promenade
Promenade her home never more to roam
Back to the square dance again
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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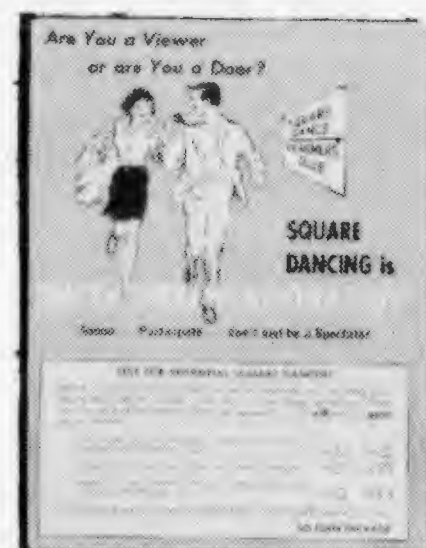
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CALLER of the MONTH



Ray Jones, Boise, Idaho

INVITED TO ACCOMPANY FRIENDS to a square dance class "just to watch," Ray and Vicki Jones found themselves in a square, dancing with the rest of the group. This was in January of 1965 and the Joneses immediately became imbued with the friendly atmosphere of square dancing.

Often times the realization that there is a need for a particular thing motivates and influences an individual. Such was the case with Ray. Convinced of a need for more callers in his own local area, and in spite of the instructors attempts to discourage him, within a month Ray was learning to call. Ray says, "It was my own decision and although I don't regret it I certainly wouldn't advise anyone else to do the same."

Ray's first club was started in 1966 in Grandview, Idaho, where he was regular club caller for three years. When the Joneses were blessed with the arrival of a baby daughter in 1968, he relinquished the calling duties to another caller, feeling that the 148 mile round trip drive took too much time away from home and family.

He was asked to take over the calling duties for the Skirts and Flirts in Parma, Idaho, when the regular caller took time out for a rest. Ray continued with the club until the regular caller returned in 1969 to resume his duties. At that time he was invited to call for Capitol Squares, the club where he and Vicki first started square dancing and where he continues to call regularly.

A member of the Intermountain Square and Round Dance Association, Ray has served in the capacity of president, vice president and director for the organization. In 1970 he started to travel and calls as many dances on weekends as possible without interfering with his fulltime job.

Ray plans on teaching two classes each year and feels that this is the most rewarding aspect of square dance calling.



*Harry and Verna Calladine
Burbank, California*

FEELING THE NEED FOR SOMETHING in addition to traveling and sightseeing to fill their retirement years, the Caladines took up square dancing. Graduating from a class conducted by Jack and Pat Thomas in March of 1968, Harry and Verna set out on a cross country vacation the following May.

Starting with no intentions of doing much dancing, the more they traveled and danced the more interested they became. When they returned home some five months later they were amazed to discover that they had danced in 28 states and at that time decided that the next year (1969) they would tour, sightsee and dance in all the 50 States of the U.S. And this they did, becoming the eighth couple to be awarded the Vagabond badge.

The next step was an overseas tour and Harry and Verna decided upon Australia, Asia and the Orient. Letters to contacts listed in the SIOASDS Guide (Feb. issue) and others furnished by Steve and Fran Stephens, C.R.O.W.D., San Antonio, Texas, resulted in a bundle of information. With this they found they were able to square dance in most of the places they visited, some rather remote locations where it was difficult to convince people that square dancing does really exist. In all of their travels the Caladines say they have found square dancers everywhere to be most helpful and very, very friendly.

Harry and Verna were surprised and delighted at the reception they received at every stop they made on the tour. Newspapers contacted them for information for articles and they returned home laden with clippings from such publications as The Bangkok (Thailand) Post, Tasmania Advocate, Christchurch (N.Z.)

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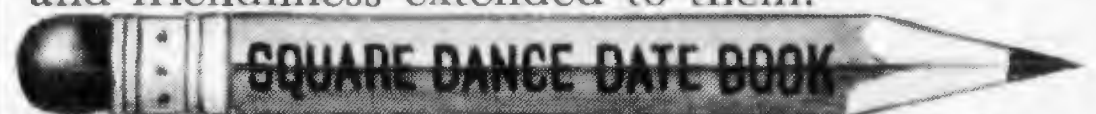
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Advanced

Star, Mainichi (Japan) Daily News, Adelaide (Australia) Advertiser and the Argentina (NFLD) Foghorn.

Through the desire to see the world, have fun, and make friends, Harry and Verna have contributed much not only to square dancing but in establishing "people-to-people" contact with citizens of many countries. Although they have set a record they refuse to rest on their laurels and at the present time are making plans to visit Europe.

The Calladines are most grateful to Jack and Pat Thomas for their encouragement and to square dancers everywhere for the help and friendliness extended to them.



July 1-4—Carolina Summer Fest. and Callers College, Montreal, N.C.

July 2-3—Circle 8, 7th Ann. July Jubilee, Youngsville Fire Hall, Youngsville, Pa., near Warren, Pa.

July 2-4—5th Alaska State S/D Festival Juneau, Alaska

July 5-10—Midsummer Bonspiel, Nelson, B.C.

July 9-10—6th Annual Jamboree, Summerside, Prince Edward Island, Canada

July 9-10—5th Ann. Calgary Stampede S/D Round-up, Henry Wise Wood High School, Calgary, Alberta, Canada

July 9-11—Nelson's Annual Square Dance, L.V. Rogers High Sch., Nelson, B.C., Canada

July 9-11—16th Ann. Intermountain Assn. Funstitute, McCall, Idaho

July 15-17—Saskatchewan Homecoming S/D Jamboree, Yorkton, Sask., Canada

July 16-17—Saskatchewan Homecoming S/D Jamboree, Yorkton, Sask., Canada

July 17—Ann. Aliston Swinging Eights Barn Dance/Barbeque, Alliston, Ont., Canada

July 23-24—Lucky 7th International S/D Festival, Long Beach Audit., Long Beach, CA

July 23-25—Annual Nordic Festival, Decorah, Iowa

July 23-25—Round Dance Clinic, Holiday Inn, Chapel Hill, North Carolina

July 24-25—5th Annual Owensboro S/D Festival, Owensboro, Kentucky

July 26—Bucks & Does Summer Dance, Haller Lake Community Hall, Seattle, Wash.

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July 30-31—9th Anniversary Miss. Gulf Coast

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July 31—Rodeo Square Dance, Miner's State

Bank parking lot, Iron River, Michigan
July 31—E Z Swingers Summer Dance,
Crossroads Shopping Center Audit.,
Omaha, Nebraska
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R/D Party, Cookout and Hawaiian Smor-
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Penticton, B.C., Canada
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Dance, Ruidoso Downs, New Mexico
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Square Dance, St. Ignace, Michigan
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Aug. 27-28—3rd Annual Peach Festival,
Mesa College Student Center,
Grand Junction, Colorado
Aug. 28—14th Annual S.E. Council
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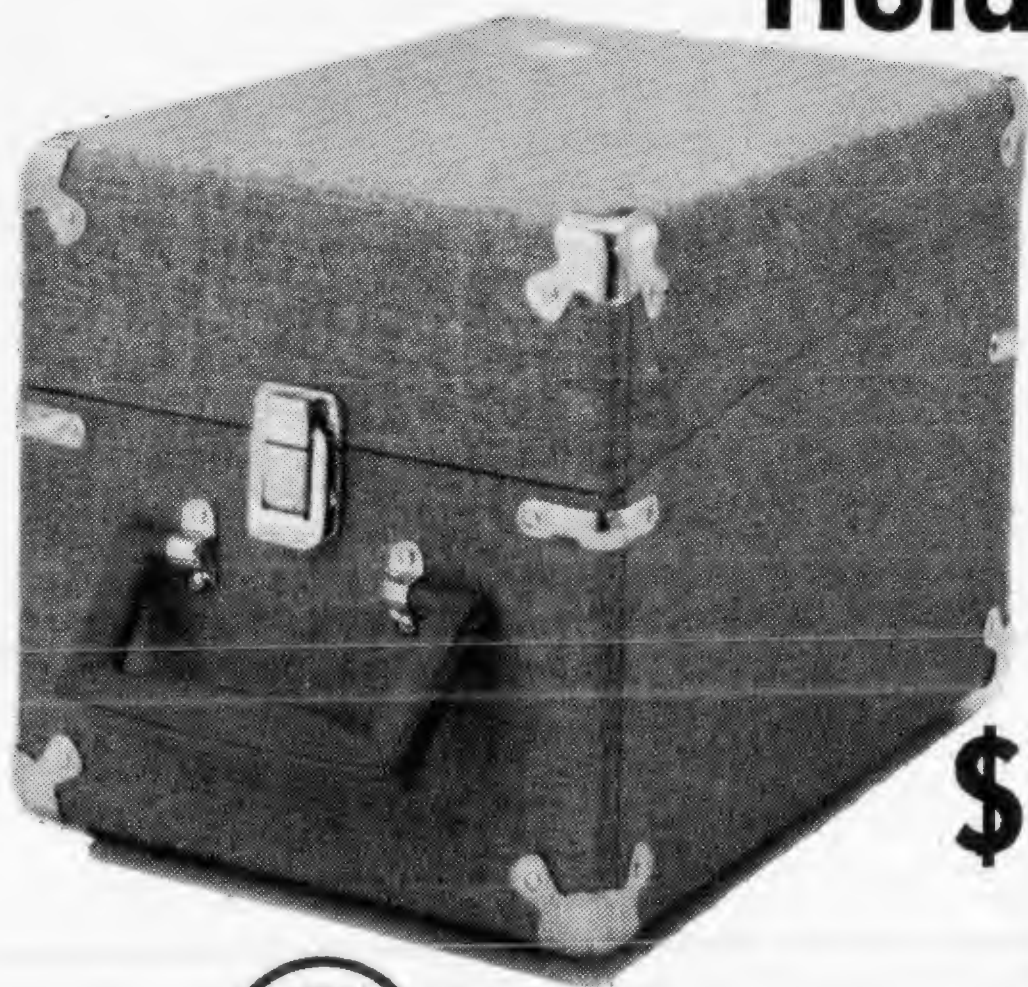
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SINGING CALLS

DIXIE BELL — Windsor 4968

Key: B Flat Tempo: 128 Range: HB
Caller: Warren Rowles LB

Synopsis: (Break) Circle — allemande — do sa do — promenade — girls backtrack — box the gnat — pull by — allemande — promenade (Figure) Heads (sides) star thru — pass thru — circle half to a two face line — couples circulate — wheel and deal — dive thru — pass thru — square the barge three quarters — swing corner — allemande — promenade.

Comment: A good tune and a busy contemporary dance. Rating: ☆☆

MEDLEY — Pilgrim 1005

Key: Three Tempo: 126 Range: HB
Caller: Doc Gray LA

Synopsis: (Break) Walk around corner — see saw partner — men star left — pick up partner with arm around — star promenade — back

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

out full turn — corner do sa do — see saw partner — allemande left — promenade (Figure) Head (side) ladies chain across — heads (sides) square thru four hands — do sa do corner — swing star thru — bend the line — cross trail — corner swing — allemande left new corner — promenade.

Comment: A medley of three standard tunes and danceable patterns. Rating: ☆☆☆

STEEL GUITAR RAG — Gold Star 700

Key: E **Tempo:** 125 **Range:** HB
Caller: Cal Golden LA

Synopsis: (Figure) Four ladies chain three quarters — promenade — one and three wheel around — right and left thru — chain ladies cross the ring — forward eight and back — pass thru — wheel and deal — centers square thru five hands — corner girl left allemande — right and left grand — do sa do partner — swing corner — promenade.

Comment: A good instrumental of an old favorite guitar tune. The dance pattern is a four times thru arrangement with no breaks. Rating: ☆☆☆

SIXTEEN TONS — Lightning S 7001

Key: C **Tempo:** 124 **Range:** HC
Caller: Lem Smith LG

Synopsis: (Break) Circle — allemande — do sa do — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — swing thru — spin the top — right and left thru — square thru three quarters — corner swing — promenade.

Comment: A chance for all the "Tennessee Ernie" type callers to show off their voice. Tune has a wide range but most callers

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-June.

SINGING CALLS

The Grande Colonel Spin	Kalox 1112
Proud Mary	Kalox 1116
Singing Your Song	Wagon Wheel 210
When There's A Fire in Your Heart	Jay-Bar-Kay 121
San Francisco Bay	Lucky 003

ROUND DANCES

Take Time Out	Belco 243
Shiek of Araby	Hi-Hat 885
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Rating: ☆☆

WHEN THERES A FIRE IN MY HEART —

Jay-Bar-Kay 121

Key: A Flat Tempo: 132 Range: HB
Caller: John Hendron LA

Synopsis: (Break) Sides face grand square — four ladies chain straight across — chain them back — roll promenade (Figure) Head (side) two ladies chain — one and three (two and four) flutter wheel straight across — star thru — pass thru — swing thru the outside two — boys run — couples circulate — wheel and deal — dive thru — pass thru — swing corner — promenade.

Comment: A fast moving country tune with a grand square break and a contemporary, close timed figure.

Rating: ☆☆

BLUE RIVER TRAIN — Square Tunes 133

Key: D Tempo: 125 Range: HA
Caller: Mick Howard LA

Synopsis: (Break) Circle — men star right — corner left — partner right — ladies promenade inside — box the gnat — do sa do — allemande — promenade (Figure) Heads (sides) promenade halfway sides star thru — pass thru — circle to a line — pass thru — wheel and deal — substitute — centers square thru three quarters — swing corner — allemande — promenade.

Comment: A new version of the old standard "Red River Valley" with an action packed dance pattern.

Rating: ☆☆

LONG LONG TEXAS ROAD — Windsor 4967

Key: D and E Flat Tempo: 125 Range: HC
Caller: John Shallow LD

Synopsis: (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — right and left grand — do sa do — promenade — (Figure) Heads (sides) lead right circle to a line — pass thru — wheel and deal — double pass thru — first left — second right — square thru three quarters — cross trail — swing corner — promenade.

Comment: Danceable music and a busy and contemporary dance pattern.

Rating: ☆☆

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MAKIN' WHOOPEE — Grenn 12126*

Key: E Flat Tempo: 126 Range: HD

Caller: Earl Johnston LB

Synopsis: Complete call printed in Workshop.

Comment: An updated dance pattern to a popular instrumental used about eight years ago. A good dance. Four times thru.

Rating: ☆☆☆+

WHEN JOHNNY COMES HOME — Hi-Hat 403*

Key: C Tempo: 126 Range: HB

Caller: Ernie Kinney LB

Synopsis: Complete call printed in Workshop.

Comment: An interesting instrumental with a strong marching rhythm and an excellent

dance pattern.

Rating: ☆☆☆

BACK AT THE SQUARE DANCE —

Pulse SDS 1005*

Key: C Tempo: 125

Range: HC

Caller: Jim Mayo

LC

Synopsis: Complete call printed in Workshop.

Comment: A well written dance to the tune

"Back In The Saddle Again." Rating: ☆☆☆+

PROUD MARY — Kalox 1116*

Key: G Tempo: 126

Range: HB

Caller: Billy Lewis

LD

Synopsis: Complete call printed in Workshop.

Comment: An excellent instrumental in a "rock-

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FOLSOM PRISON BLUES — Jay-Bar-Kay 123
Key: E Flat and F Tempo: 130 Range: HC
Caller: John Hendron LB

Synopsis: (Break) Circle left — walk around corner — see saw partner — men star right one time — left allemande — do sa do — promenade — circle left (Figure) Two and four (one and three) right and left thru — one and three (two and four) square thru four hands — square thru three quarters — trade by — swing thru — boys run around the girl — wheel and deal — corner swing — left allemande — do sa do partner — promenade.

Comment: A square dance instrumental in the style of the popular round dance record. The figure is action packed and it will take a little practice to fit in the words. It should be fun to call.
Rating: ☆☆☆

UP WITH PEOPLE — Top 25232
Key: A Tempo: 129 Range: HD
Caller: Jim Bauer LD

Synopsis: (Break) Ladies chain — circle — roll-away — circle — rollaway — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — scoot back — men trade — men run — eight circulate — wheel and deal — dive thru — pass thru — swing corner — promenade.

Comment: A good tune and a wordy and fast moving dance routine.
Rating: ☆☆☆

HOEDOWNS

NANCY — Red Boot 110
Key: G Tempo: 130
Music: Red Boot — Banjo, Guitars, Trumpet, Clarinet, Drums, Bass

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Key: G Tempo: 130
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Comment: The leads are buried deeply in the

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**UP JUMPED THE DEVIL — Flip side to Salty
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Key: A

Tempo: 128

Music: Gold Star Band — Violins, Guitars, Bass,
Drums

Comment: Although these have good swing the

rhythm and balance is quite in the traditional
style.

Rating: ☆☆

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Key: G

Tempo: 130

Music: Russal's Men — Violin, Banjo, Guitar,
Drums, Bass

MARLDON — Flip side to Tumblewood

Key: A

Tempo: 130

Music: Russal's Men — Violin, Drums, Banjo,
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Comment: Excellent hoedowns with a traditional
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Rating: ☆☆☆

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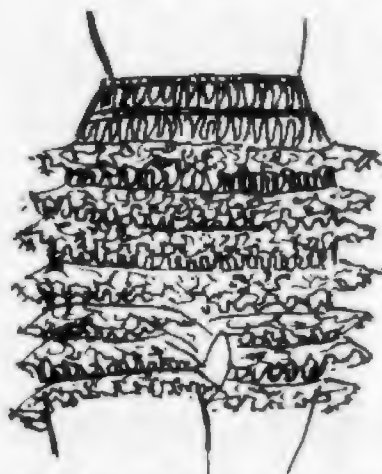
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(LETTERS, continued from page 3)

the help we received from others between classes we might have dropped out. We feel fortunate to have joined a group of real down to earth people. We are grateful that you were all here when we were ready to join you.

Leo and Stella Powers
Star Twirlers
Yucca Valley, California

Dear Editor:

We enjoy reading SQUARE DANCING Magazine very much. Find the addresses and

out-of-town dances helpful when we go traveling.

Alta Swanson
Pacific Palisades, California

Dear Editor:

We wish to thank Mrs. Marie Hoch, Corrales, New Mexico, for the wonderful gift of square dance dresses, shirts, and petticoats. They are in use now by our dancers, having been auctioned off to help pay for a duplicator for the Square and Round Dance Magazine published on behalf of the New Zealand

Meg Simkins

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Square and Round Dance Association. In all we have received 4 large cartons. Thanks. How's that for extending the hand of friendship?

Art and Blanche Shepherd
Christchurch, New Zealand

Dear Editor:

Your magazine has been invaluable to me as a teacher of square and round dancing. Hope the magazine will remain just as it is. Square dancing in many areas is losing its appeal, I believe, because of complicated and confusing

calls, where challenge and superiority are concerned so develops petty jealousies and hurt feelings. I'm for good dancing but also for happy dancing.

Ruth Hoke
Jensen Beach, Florida

Dear Editor:

Due to illness we were unable to dance for almost two years and are having a hard time trying to fit into the square dance picture again. So many new movements... one feels one must go back to beginners. Maybe next



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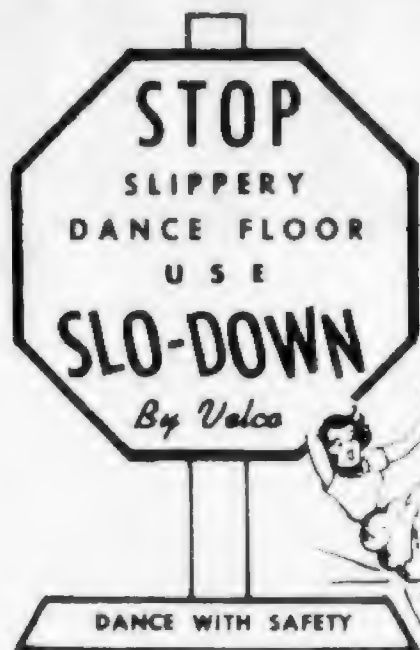


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Needle Notes

FOR SQUARE DANCERS

by Judy Ross Smith

fall we will be able to find a club where we
can do relaxed dancing... When we do find
enjoyment once again we'll renew our sub-
scription.

Mr. and Mrs. Cal Carey
Toronto, Ontario

One of our fondest hopes is to see a time in
the near future when dancers can drop out of
the activity temporarily and then be able to
come back and dance with their friends without
feeling embarrassed or having to take a re-
freshers course. — Editor

Dear Editor:

We are past 82 and still square dancing
three to five times a week. Sets in Order is a
must, have taken it for 12 years and expect
to take it 18 years more. Then I'll be 100 and
will quit square dancing and take up round
dancing.

George Moudy
Tucson, Arizona

They say square dancing keeps us young
and we would say you are proof of that state-
ment. Congratulations. — Editor

Dear Editor:

Just got back from Spain on holiday for six-
teen days. While staying at Torremolinos we
rented a Seat 600 (Spanish Fiat) and drove
600 kilometers to Torrejon Air Base in Madrid
to attend the "Spring Fling" of Madrid Squares
(Square Dancing, Feb. '70). Their present
caller is Ken McDaniel and his wife Betty.
They were just wonderful hosts. We had
lunch and workshop in the afternoon, then a
barbecued rib dinner and 4 hours of dancing
to guest caller Chris Vear from Wiesbaden,
Germany. Hardly any of the dancers had more
than 2 years experience but they can hold up
with any of our group and are most enthusi-



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Bob Wickers

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astic. We were delighted to have attended this affair and hope you will let everyone know how friendly they all were.

Stanley and Sylvia Grossberg
Seattle, Washington

Dear Editor:

I want to take friendly issue with you over your phrase "Square dancing has grown out of the barn." This is my 20th season coming up here "in the barn" and there are many, many other barns all around the country for modern square dancing, offering an atmosphere

that many search for over the cold impersonal modern halls!

Howie Davison
Newcastle, Maine

You're absolutely right, the "barn" as a place to dance has become synonymous with modern square dancing. — Editor

Dear Editor:

Thanks for your kind letter concerning our recent attempts to get a new club going in Lebanon County, Pennsylvania. Thanks to our caller and his wife, Tim and Sue Scholl, plus

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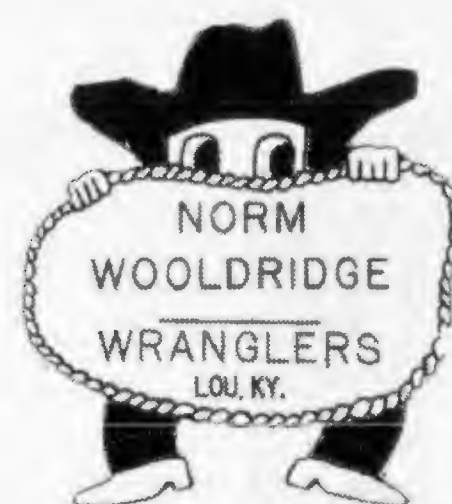


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the help of many fine couples with a sincere interest in promoting this great pastime, "Palm Squares" is fast becoming a reality... We have obtained permission to use a local school's all-purpose room for two dances... This is important to our club — rather a test with the school board members to prove that square dancers are the greatest, most well-behaved groups to be found anywhere. We are trying to "mow down" the specter that hoedown dancing has built in this area. If we can prove ourselves worthy, we will be able to

have the use of the school for our regular dances throughout the year.

Bob and Esther Snyder
Palmyra, Pennsylvania

Dear Editor:

Just a note to tell you how things are going over here in Viet Nam. I have moved from up north in Phu Bai to Saigon and am now calling and dancing with the club here. Jim Robar is the out-going caller and he has done a real good job with them. We dance on Sunday afternoon in an air conditioned hall at the

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Vietnamese-American Association (HOI VIET-MY) 55 Mac Dinh Chi, Saigon. We have just started a new class with about 7 squares and they are doing fine... It's fun calling to them as they are a mixture of both new and old dancers.

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Square Dancing service personnel change duty stations quite frequently. We encourage all those locating overseas to keep their current address listed with the Overseas Dancers Assn., 109 Massachusetts Ave., Cherry Hill, N.J. 08034. — Editor

MED McMASTERS

The square dance world is saddened by the loss of another of those dedicated individuals who bring so much to the activity. Med McMaster was a long time member of the Southern California Callers Association, having been active in square and round dancing and calling for over twenty years. He was the first president of the Round Dance Teachers Association of Southern California, having served two terms in that office when the organization was in its infancy. Med was a genius at calling one night stand dances, and although his calling activities had been curtailed in recent years he still enjoyed introducing non-dancers to the pleasures of square dancing. Our sincere condolences to his family.

(WORLD, continued from page 27)

Bob and Virginia Millican and Clark and Maxine Smith were in charge of the rounds.

Guam

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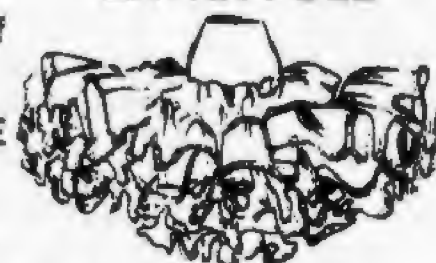
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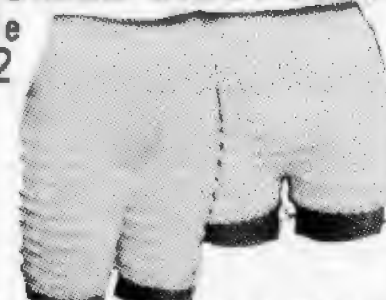


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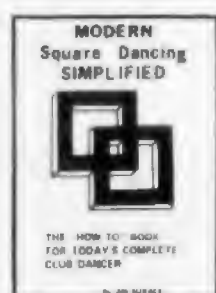
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California

Ten members of the Swingin' Teens of Bakersfield spent most of a recent school day putting on exhibitions of square and round dancing for the girls' Physical Education classes. Physical Education teachers were sponsors and students had invited the club to put on the exhibitions because of their interest in learning to square dance. Basics were taught and all in attendance were volunteers from the four high school grades. The program was well received and many students expressed their intent to attend classes come the Fall. This is one of the things that has come about as a result of the efforts of the United Square Dancers Assn. in the fields of public relations and publicity.

Aces and Deuces Square-O-Rama was held May 29 at the Lancaster Fairgrounds. Featured caller was Morris Sevada, with many Southern California callers also taking part in the program.

The Road Runners, who dance at Cedar Lane School in Linda every Friday from 7:30 to 10:00 p.m., have a former Texan as their caller. He is Sonny Preston who hails from Combes, Texas, and has spent 17 years in the U.S. Air Force. The club invites everyone to visit them any Friday.

New Brunswick

Oromocto Pioneers are holding dances on July 10, July 31, and August 14 at Mildred Manzer's Summer Home on Route 628, half-

POPULAR FLORIDA CALLER

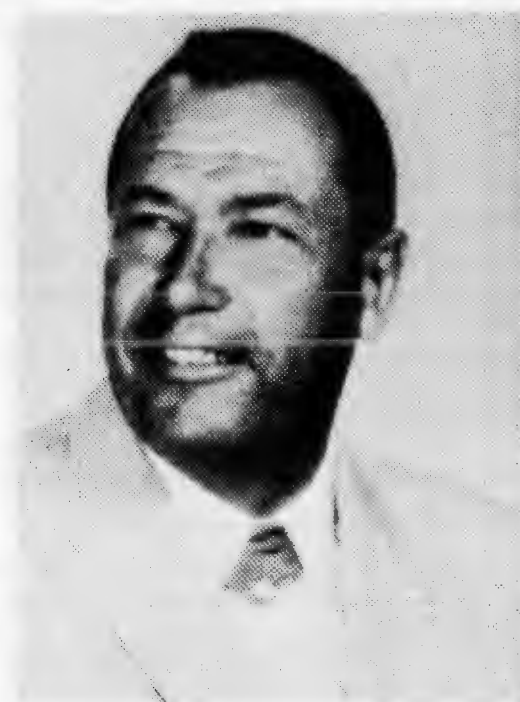
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(MT. CLIMBING, continued from page 17)

yet been a track star who could run at top speed for an extended length of time. Sooner or later he must slow down! If he isn't careful he will burn himself out before he finishes the race. The distance runner who learns to pace himself seems to fit our activity better, and certainly the mountain climber must learn the lesson that you "make haste slowly." Who ever heard of anyone "running" up a mountain?

If we could but understand that the very things that cause our problems are basically good (there is good even in bad things for we learn emphatically what we don't like!), and that each group and each leader is trying to find the best road to the top of the mountain, many of our difficulties and worries would vanish overnight.

It is a beautiful thought . . . this climbing of the mountain! Imagine yourself as the climber, searching for a way up that those less talented than you can follow. At first it is easy, the slopes are gentle, but soon the going becomes more difficult and you have to work back and forth across the face of the mountain to find a way up. And then you run into a seemingly impassable obstruction and have to either go around it, back down and go another way, or, through great effort, surmount the barrier. This may require trying many paths before you find the right one for you but there is always the feeling of accomplishment and the wider view from the higher vantage point.

(More next page)

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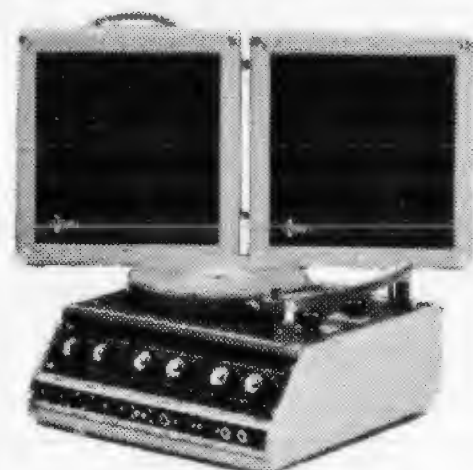
By Ken Bower

Music by
The Wagon Masters



Ken Bower

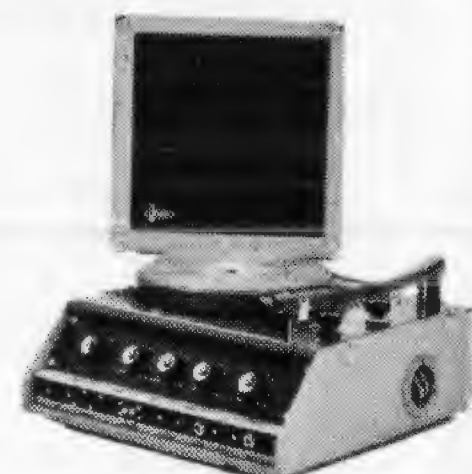
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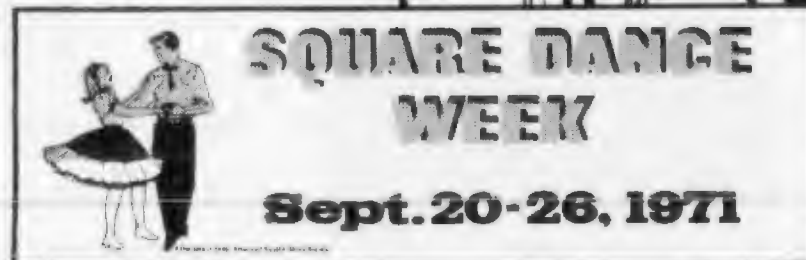
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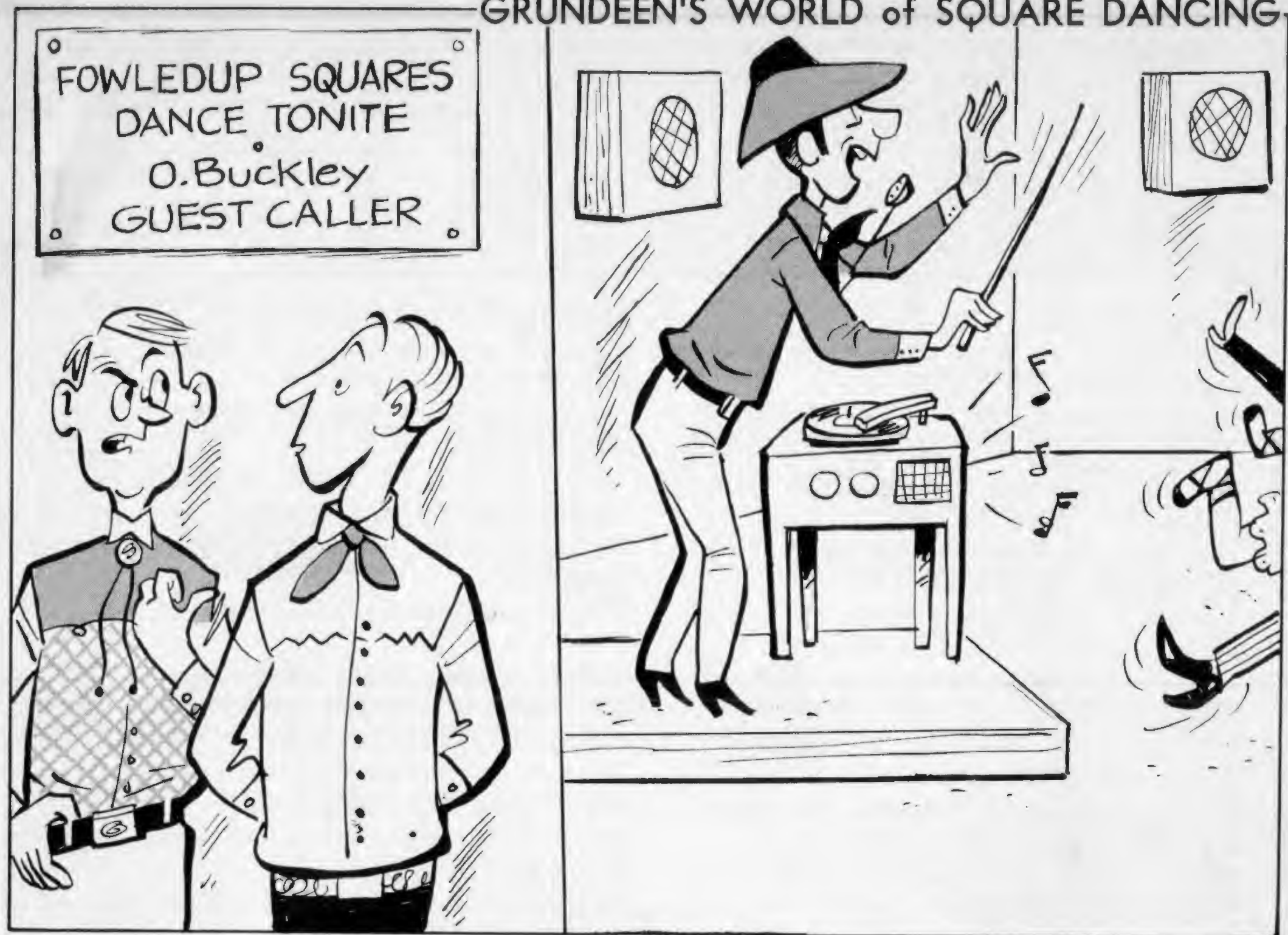
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